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THE ILLUSTRATIONS.

- 1. THE NEGLIGENT BOY. Engraved by J. DE MARE, from the Picture by W. MULREADY, R.A., in the Collection of W. Holdsworte, East, Halling
- 2. COURTSHIP BY THE SEA-SIDE. Engraved by G. Greatbach, from the Picture by C. S. Liddendale, in the Possession of Mr. Mony
- 3. ENTRANCE TO PORTSMOUTH HARBOUR. Engraved by W. Chapman, from the Picture by C. Stanfield, R.A.

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DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

TO SUBSCRIBERS.

During the years 1867-8, so much space was occupied by the Illustrated Report of the Paris Exhibition—brought to a close, we have every reason for feeling assured, to the entire satisfaction of our Subscribers—that we were compelled to abstract from the varied character of the Art-Journal.

For the year 1869, various novelties of interest and importance are in preparation; we repeat here what we have stated elsewhere.

Our strenuous efforts will be directed to continue the improvement we believe the Journal to have manifested, year after year, since its commencement. Our Subscribers will not, we trust, need assurance that the co-operation and aid of the best Writers and Artists will be sought—and obtained—for every department; or that we shall labour, sealously and earnestly, to maintain for the Art-Journal the high place in public favour it has held so long.

THE ILLUSTRATED CATALOGUE of the Universal Exhibition (Paris 1868), bound in a Volume, may be obtained of the Publishers, or by order of any Bookseller in the kingdom—price One Guinea.

Covers for Binding this Catalouge (price 3s.) may also be obtained.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay attention to anonymous communications.

The Office of the Editor of the Art-Journal is 16, SOUTHAMPTON STREET, STRAND, where all Editorial communications are to be addressed. Letters, &c., for the Publishers should be forwarded to 26, Ivy Lane, Paternoster Row.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

The Proprietors of this Work reserve the right of Translating and Publishing it on the Continent of Europe.

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1868.

ME close of another year calls upon us again to return thanks for the public patronage accorded to this Journal. It is an old custom, and one from which we do not mean to depart so long as we continue to

labour for the pleasure and in-formation of our Subscribers. During the past year we completed the ILLUSTRATED CATALOGUE OF THE UNIVERSAL EXHIBITION: we have reason to believe that extensive publication entirely satisfied the many classes for whom it had special interest. It is a volume of suggestions that cannot fail to teach all producers of Art-industry, and to be of practical value in the Manufactory and the Work-It is the only Illustrated Record of the

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have

great event of 1867. The space occupied by that Catalogueduring twenty months—necessarily abstracted from the information demanded by the Artist and the Amateur in a Journal of the Fine and the Amateur in a Sournal of the Fine Arts. Although we shall by no means place out of consideration the requirements of the Manufacturer and the Artisan, we shall be enabled hereafter to introduce greater variety into these pages, studying to render popular the higher elements and loftier aims of Art. It cannot be recessive to aims details of

It cannot be necessary to give details of "plans in progress," for the conduct of the ART-JOURNAL: we are not over-presumptions in claiming confidence in our future

from experience of our past.

The Part that commences with January, 1869, will show that our strenuous efforts are directed to continue the improvement we be-lieve our Work to have manifested, year after year, since its commencement. Subscribers will not, we trust, need assurance that the co-operation and aid of the best Writers and Artists will be sought—and obtained—for every department; or that we shall labour, ceed achirement, or the maintain for the ART-JOURNAL the high place in public favour

ART-JOURNAL the high place in public favour it has held so long.

The series of "British Artists and their Works" will be resumed, introducing those who have recently achieved renown; a series of visits to "Palace Homes of England" (such as are occasionally free to the people) will be carried through the year; a series will be given of the leading pictures in the several Galleries of Italy; and a series of examples of Eminent Masters in Art-industry.

These will be the principal Illustrated Papers, but not the only ones that will be accompanied by Wood Engravings.

Two Line Engravings from famous pic-tures, by modern artists, will appear with each Part, and one Engraving from a work in Sculuture in Sculpture.

16, SOUTHAMPTON STREET, STRAND, December, 1868.

THE

PICTURE-GALLERY OF THE HERMITAGE, ST. PETERSBURG.

CHAPTER IV.



UR last chapter concluded with some brief remarks on two great painters of Italy, Perugino and Raffaelle, as exhibited in their works in the Hermitage. There are in the gallery examples of other renowned Italian artists which must

not be left unrecorded. Julio Ro-mano, the most illustrious of Raffaelle's scholars, is represented

Kaffaelle's scholars, is represented by two pictures, but neither shows adequately his powers. One, a small canvas, is 'The Creation of Eve,' the other 'Nymphs Bathing.' By another eminent scholar of Raffaelle, Pierino del Vaga, is an excellent Madonna. These masters all belong to the Roman school.

Of the school of Florence is a fine example of Leonardo da Vinci, in which appears the Holy Family and St. Catherine; it was executed in 1513, during Leonardo's second visit to Rome, and bears the initials L. D. V. The picture, long hidden, was purchased, in 1777, by the Abbé Salvadori, secretary to Count de Firmian. On the death of the Abbé, his heirs carried it the death of the Abbé, his heirs carried it away to an obscure town in the country, where it was discovered by some agent of Catherine, who paid a considerable price for its acquisition. Another great Florentine painter, Andrea del Sarto, is well represented, also by a Holy Family, from the Orford collection, at Houghton, when it was valued at the sum of £200. The picture is tolerably well known from Bartolozzi's engraving. The Virgin is seated at lozzi's engraving. The Virgin is seated at the entrance of a kind of cavern, holding on her knees the infant Jesus, to whom on her knees the infant Jesus, to whom John the Baptist presents a small cross, symbolical of the future suffering. By Correggio, one of the great painters of the Lombard school, is 'The Marriage of St. Catherine,' a subject frequently treated by this artist; the finest specimen is, perhaps, that in the Louvre. The Hermitage picture is small, and is not improbably the first idea of that in Paris, where St. Sebasfirst idea of that in Paris, where St. Sebastian is introduced. From an inscription at the back of the canvas, the work was painted and presented to the Princess Matilda d'Este, in 1517; it subsequently formed a part of the Modena gallery, and was presented by the Duke of Modena to the Count de Brühl when his collection was ceded, in 1746, to the Elector of Saxe, Augustus III. We give the history of these pictures at the Hermitage when it is practicable, to show their authenticity. In the 'Marriage of St. Catherine,' the Virgin offers the hand of the bride to her son, who offers the hand of the bride to her son, who is about to place the ring on her finger, but appears to be looking at Mary, as if to ask her consent. Kugler intimates that the picture is "probably an old copy," but the inscription certainly negatives the assumption. Speaking of the Louvre picture of this subject, the same writer says:

"Not that Correggio here impresses on the of this subject, the same writer says:

"Not that Correggio here impresses on the spectator that high and edifying feeling which the purity of composition of Leonardo and Raphael impart; but he touches us, though with an earthly pencil, by his glowing representations of the spiritual excitements of this life."

Another of the great Italian schools of

in himself its highest characteristics, appears in 'The Entombment;' Paris Bordone in a canvas entitled 'Faith;' Palma, the elder, in 'The Adoration of the Shepherds.' But these are comparatively thrown into the shade by Titian's 'Dance,' a subject often repeated by this gorgeous painter. The first, it is recorded, was executed for the Duke of Parma, and it was so much admired that the artist received several commissions to repeat it; in all these replicas, however, he was careful to make such alterations that each could be distinguished from the others It is not known for whom the one in the Hermitage was painted, but it is ascertained to have passed through the various collections, in the seventeenth and eighteenth centuries, of the Marquis de la Vrillière, M. Thévenin, M. Bourvalais, M. de Crozat, and Baron de Thiers; from the heirs of the last it was acquired by the Czarina Catherine. This is considered to be as fine a picture as any Titian produced of that

In the same gallery is another work by Titian of a somewhat similar character, and which he also repeated several times; it is his well-known subject of 'Venus,' of which his well-known subject of 'Venus,' of which there is one in each of the museums of Florence, Vienna Dresden, and Madrid, besides others, presumed to be genuine, in some private collections. That in the Hermitage formed a portion of the thirty-eight pictures bought by the Emperor Alexander out of the gallery of the Empress Josephine. A subject so universally known needs no description. scription.

Another painter of the Venetian school, Giorgione, is represented by a fine portrait of a young man, which bears the title of Domenico at the age of Twenty-five Years. Who this Domenico was is uncertain; pro-bably some Venetian noble; it certainly cannot be the portrait of Domenichino, the painter, who was not born till 1581, seventy years after the death of Giorgione, who must have painted the picture in the year of his decease, for it bears the date 1511.

of his decease, for it bears the date 1511.

By Giorgione's scholar, Sebastian del Piombo, is a remarkably noble portrait of Cardinal Pole, a work that used to be attributed to Raffaelle. Il Moretto, another of the Venetian painters, is represented by a figure of 'Judith;' and Tintoretto by 'The Birth of St. John the Baptist.' In the Hermitage callery are also examples of Caramitage gallery are also examples of Caravaggio, Guercino, Guido, Domenichino, Carlo Moratti, Albano, and other Italian masters, of which our space will not allow us to speak in detail.

In preceding chapters reference was made to a few of the Dutch and Flemish painters to a few of the Dutch and Flemish painters whose works are to be found in the Hermitage gallery. But there are many more whom we now proceed to notice. Paul Potter figures prominently in the gallery; among his numerous pictures is one that may almost, if not quite, be regarded as his chef-d'auvre; this is 'THE FARM,' of which an engraving appears on the his chef-d'auvre; this is 'THE FARM,' of which an engraving appears on the next page. Its history is that it was painted, in 1649, for the Princess Amelia de Solms, who refused to receive it on account of an objectionable passage in the composition, a fault not uncommon with many painters of the Low Countries, as we see exemplified in some of their best works. Another of the great Italian schools of painting, that of Venice, has its exponents in the Hermitage gallery. Paul Veronese, who, perhaps, beyond all others combined composition, a fault not uncommon with many painters of the Low Countries, as we see exemplified in some of their best works. Others, however, were not so fastidious as this lady, and the picture passed succession.

sively through various galleries of note, till it got into that of the Elector of Hesse Cassel, and afterwards into the collection of the Empress Josephine, at Malmaison, whence it was transferred to St. Petersburg with the others to which reference has already been made as purchased by the Emperor Alexander. The value then placed on it was £4,000.

The picture is a vivid representation of Dutch pastoral life in The picture is a vivid representation of Dutch pastoral life in the seventeenth century; in fact, so little by comparison have been the changes since made by the farming population of Holland, that similar scenes may be witnessed in the present day. At the door of the farm-house is a woman occupied in cleaning her milk-pans on the margin of a wall; by her side is a child, holding the parts of the attention of a milk-pans on the margin of a wall; by her side is a child, holding some eatable in its hand, which has attracted the attention of a large dog; the animal is springing at the coveted morsel, but is driven away by a man who shakes his hat energetically at the intruder. Scattered all over the unenclosed farm-yard, which is partially shaded by numerous trees, are the usual occupants of what in England would be termed the homestead—cows, sheep, goats, horses, poultry, &c. They are all disposed with manifest pictorial effect, heightened in no small degree by the play of light and shade through the arboreous surroundings. The colour-

ing of the picture is even now almost as brilliant as when it left

ing of the picture is even now almost as brilliant as when it left the painter's studio.

Other pictures by Paul Potter are—'The White Horse,' 'The Dairy,' 'The Watch-Dog.' There is one, however, which, from its peculiarity, demands a few words of description; a French writer speaks of it as pointing a moral like one of Fontaine's fables; the subject appears to be 'The Trial and Condemnation of Man by the Animals.' The composition is divided into four-teen parts; two large panels, which are placed in the centre, and twelve smaller, forming a border to the others. In one of the larger panels is the court of justice filled with animals; the accused is conducted before the tribunal by two wolves and a bear; the presiding judge is a lion, the prosecutor a fox, who has secured the services of an elephant as his counsel "learned in the law." Other animals are introduced, either as witnesses or accomplices, for the accused is so malevolent as to charge the dog, the horse, and other domesticated animals with being participators the horse, and other domesticated animals with being participators in his crimes. The second panel represents the result of the trial. The prisoner, being found guilty, is condemned to death, and the executioners of the sentence burn him alive. His friends, the dogs, &c., are included in the same sentence, and pay the penalty



THE FARM.

of their evil deeds by being hung on a lofty gibbet; while their judges, &c., exhibit their satisfaction by dancing hilariously round their victims. The small panels round the principals represent the ill-treatment of animals by man, and particularly subjects relating to field-sports. It is thought that Paul Potter was unable, from some cause or other, to complete the whole of these smaller panels and others were removed to find the series. unable, from some cause or other, to complete the whole of these smaller panels, and others were employed to finish the series, as some are evidently not by his hand. The picture, like 'The Farm' just mentioned, passed through the collections of the Elector of Hesse Cassel and the Empress Josephine into that of the Hermitage, the Emperor Alexander paying for it £2,800.

An excellent example of Hondekoeter is seen in 'The Fighting Cocks,' and of Weeninx in 'The Italian Herdsman' watching his flock of goats near a ruived temple.

flock of goats near a ruined temple.

Among the most distinguished Dutch genre painters, and among Among the most distinguished Dutch genre painters, and among the most celebrated of Rembrandt's scholars, was Gerard Dow, whose father, a glazier, intended him for a glass-painter: his genius, however, was developed in another and higher direction, and he became the master of other great artists in a similar line of Art, Mieris, Metsu, and Schalken. In the Hermitage are two

portraits by him, 'The Skein-winder,' and 'Reading,' both engraved on the following page, which are marvellous for finish and delicacy of execution. There is too much individuality in these works to class them with imaginary conceptions; they must be actual portraits for which the elderly ladies sat, so true and life-like are they. The general treatment and the effect of chiar-oscuro are significant of study in the school of Rembrandt, that great master of light and shade. Of several other pictures by Gerard Dow, 'The Doctor' is perhaps of greater importance in subject-matter than all the rest from his easel which the gallery contains. The figures introduced are an elderly woman and a man of medicine; the latter is examining a bottle of liquid which the other has placed in his hands. The doctor is habited in a rich red silk gown ornamented with gilt buttons, and wears on his head a velvet cap: the apartment is full of ancient carved furniture, books, parchments, utensils of all sorts—the ordinary "properties" of a medical savant of the period.

Jan Steen has laid aside his usual vulgarity in his 'Lace-maker;' an old woman seated with her bobbins in her lap, while a young girl wearing the broad-brimmed hat of Holland looks out into the

street through a richly-painted glass window. The sentiment of the composition is well sustained; and light is thrown on the principal figure with telling effect from a window not seen in the

Metsu. who belongs to the same class of painters as Terburg, Gerard Dow, and Mieris, is seen to great advantage in 'The Sick Lady and the Doctor.' The scene is a bed-chamber, in which a lady and the Doctor. The scene is a bed-chamber, in which a youngish lady, richly dressed, is seated in a high-backed easy chair, her head supported by a cushion; a favourite little spaniel endeayours to jump on her lap. At her right hand is the medical attendant in a long black gown, and wearing his hat—the custom, it may be presumed, of the country and the era; he is in the act of be presumed, of the country and the era; he is in the act of examining the contents of a glass flask, which he holds near to his face. On the left of the invalid stands the nurse in the act of pouring into a spoon some medicine from a phial. The incident is pointedly told on the canvas, and with the utmost delicacy of manipulation, though from its date, 1637, Metsu could not have been more than twenty-two years of age when he painted it.

Another famous painter of the old Dutch school, Adrian Van Ostada appears in the Hermitage no fewer than twenty times.

Ostade, appears in the Hermitage no fewer than twenty times: the best of his works in the gallery are 'The Violin Player,' and one to which the name of 'Porridge' has been given: it represents

a female plunging a spoon into a large dish of soup or porridge, and distributing its contents to a hungry group of little ones. Adrian's brother, Isaac Van Ostade, is represented by two excellent Dutch landscapes, entitled respectively 'Summer,' and 'Winter.' By Cornelius Bega, one of Adrian's most distinguished pupils, is a clear picture, 'The Studio of a Painter,' a composition of three figures; it was formerly in the Count de Brühl's gallery. The catalogue of the Hermitage gallery includes forty pictures bearing the name of Vandyck, of which number portraits form by far the greater proportion. Of other subjects the most remarkable are 'The Martyrdom of St. Sebastian,' acquired by Catherine from the heirs of Count de Cobenzell, and engraved by Van Schuppen; and 'The Holy Family,' a beautiful picture, the subject originally and strangely treated. A number of angels have joined hands and formed themselves into a dancing circle, to testify their joy at the birth of the infant Christ, who sleeps on his mother's lap; Joseph is also present. Of the portraits we may especially point at the birth of the infant Christ, who sleeps on his mother's lap; Joseph is also present. Of the portraits we may especially point out one of Vandyck himself, from his own pencil: it is an oval picture, and represents the painter as a remarkably handsome young man habited in a suit of black silk, and resting his right arm on a kind of pedestal: the figure is three-quarter length. This remarkably fine portrait was formerly in the museum of Antwerp.



THE SKEIN-WINDER.



Francis Van Mieris, the elder, must not be passed over with the mere announcement of his name as present in the gallery, which shows two admirable examples of his Art. One is 'A Dutch Breakfast.' The scene is a room handsomely furnished, in which are several ladies seated with plates of oysters before them. A young man wearing a velvet doublet and a richly embroidered mantle thrown over his shoulder, pays marked attention to a young lady. Behind these a servant is filling a glass, and in the background two more guests are seen through an open door approaching the apartment. The other nighting hears the title of approaching the apartment. The other picture bears the title of 'Getting-up.' Standing before a toilette glass is a lady dressed in a mantle of green velvet trimmed with ermine; she is playing with a small arms. with a small spaniel, while in the background is a young servant-

girl engaged in making her mistress's bed.

There is yet one other artist of this popular Dutch school of whom no mention has yet been made, except incidentally, but who is too renowned in Art, and is so fully represented in the Hermiteen renowned in Art, and is so fully represented in the who is too renowned in Art, and is so fully represented in the Hermitage, as to demand more space in our notice than we have to devote to him. This is David Teniers, of whose works there are no fewer than forty-seven; at least this number bear his name. The most celebrated of these is 'The Arquebusiers of Antwerp,' by some critics considered his chef-d'œuvre. It was

painted for the guild of cross-bowmen at Antwerp in 1643, and remained for nearly a century in the possession of that civic company. In 1754 it passed into the gallery of the Elector of Hesse Cassel; afterwards into that of the Empress Josephine, whence it was acquired, in 1815, by the Emperor Alexander. The original sketch for the work now belongs to M. Amengaud, of Paris, to whom we are indebted, as was intimated in our first chapter, for the illustrations that accompany this series of papers. Other no-

whom we are indebted, as was intimated in our first chapter, for the illustrations that accompany this series of papers. Other notable pictures are 'The Corps de Garde,' a well-known work; a capital 'Village Fête;' 'The Interior of a Kitchen;' a 'Fête Champêtre;' 'The Woodman;' &c., &c.

Of the German school the Hermitage possesses a few representative paintings. Attributed to Albert Durer, but more probably by one of his immediate followers, are two portraits and a triptych, of which the centre panel exhibits 'The Adoration of the Maga,' and the volets or wings 'The Circumcision,' and 'The Massacre of the Innocents,' respectively. By Lucas Cranach are two portraits, one of the Elector of Saxe, the other of some cardinal whose name is unknown. Several portraits are said to be by Hans Holbein, of which with regard to some there is considerable doubt; and by Balthazar Denner, who, though born in Hamburg, is classed among the Germans, are also a few elaborate portraits.

It remains now only to offer a few remarks upon the Spanish pictures in the royal gallery of St. Petersburg. In a former chapter we introduced an engraving from one of Murillo's works, 'The Gardener's Wife:' on this page is another, from his 'Canine Beggar,' both pictures are of that order with which every one who knows anything of Murillo is familiar. By the same great master are also 'The Annunciation,' 'The Assumption,' and 'The Death of St. Peter of Verona,' all of them worthy of the painter, if not to be reckoned among his best works. A Madonna by Morales, surnamed by his cotemporaries, El Divino, is a capital example of the religious portraits of this artist: it is a work of surpassing tenderness of expression and of beauty. Two works of similar character, 'St. Anne' and 'St. Dominick,' by Juan de

Joannes, show the tendency of this painter to the Roman School of Art. Of the eleven pictures attributed to Velasquez, a portion only may be considered as his productions, among these are portraits of the Count d'Olivares and Pope Innocent X. A portrait of the Spanish poet Alonzo de Ercilla, by Theotocopuli El Greco, might pass for a Titian. Alonzo Coello is represented by several portraits of distinguished personages, in the count of Philip II, of Spain. The other painters of this country whose names appear among the one hundred Spanish pictures hung in the gallery are chiefly Alonzo Cano, Zurbaran, Ribera or Spagnoletto, Tristan, Navarette, Francisco. Ribalta, and his son Juan Ribalta. One of Ribera's works, 'St. Lucia,' is wonderfully characteristic of the vigorous school to which the artist



THE CANINE BEGGAR. (Murillo.)

belonged; the martyr is seen holding in her hands a salver of gold containing the two eyes of which she has just been deprived by the executioner. The subject is certainly repulsive enough, but the picture loses much of its offensiveness by the sweet and calm expression of the sufferer's countenance, which moves to pity of the victim, and to wrath against her tormentors. tormentors.

We have been able to do little more than indicate the character of the royal picture-gallery of the Hermitage. Brief and imperfect as the record is, it may suffice to show that there exists in St. Petersburg a large, and, taken in the aggregate, a valuable collection of paintings to which, we believe, the public has access,

and where the young artists of Russia may study the works of the great European schools of ancient painting without the necessity of leaving their own country for such a purpose. But the gallery offers no inducements for the student to follow in the steps of the modern Pre-Raffaellite school. Formed chiefly in the eighteenth century, collectors of pictures had, in those days, no sympathy with such painters as Fra Angelico, Filippi Lippi, Van Eyck, Memling, and others of the revivalists of Art; and hence the Hermitage is altogether wanting in what is now felt to be almost a necessity in every public picture-gallery—a chronological series of examples from the dawn of painting to its meridian.

JAMES DAFFORNE.

THE PAINTED WINDOW IN THE PARLIAMENT HOUSE, EDINBURGH.

A WORK by Kaulbach, designed expressly for this country, is an event of so much interest and importance to Art, that we offer no apology for reprinting "a History and Description of the Painted Window," from the pen of Mr. Charles Heath Wilson, of Glasgow, to whose indefatigable exertions and perseverance, under circumstances of great discouragement, we are mainly or entirely indebted for its acquisition.

It has been suggested to me that some account of the new painted window erected in the Parliament House, Edinburgh, might be thought interesting. I am therefore induced to offer the following statement, abridged from the voluminous correspondence regarding it which I have held, since the autumn of 1864, with the have held, since the autumn of 1864, with the Office of Her Majesty's Works in London, with that in Edinburgh, and with the artists employed. In the first official letter which I received I was informed that the subject was to be the King of Scotland, James V., inaugurating the College of Justice, and that I should be provided with a sketch showing the proper costumes. On the 12th of December I was further informed that the First Commissioner had requested Mr. Johnston, of the National Institution. Edinburgh, to ston, of the National Institution, Edinburgh, to prepare a sketch showing the costume of the figures that were to be introduced to render the historical scene which was to be represented, but that the sketch was to be merely explanatory of what was required, and that the First Commissioner wished the artist to group these figures as he pleased. From these judicious directions it may be observed that there was no intention whatever of trammelling the artist employed by any sketches sent from this country, which were merely to be regarded as guides for costume. I entered into correspondence with the Chevalier Ainmiller, Inspector of the Royal Glass Paint-ing Establishment at Munich, as to the selection of the artist to be employed, and he at first proof the artist to be employed, and he at first pro-posed our countryman, Mr. Dyce, of whose talents and skill in the design of such a work as that required he spoke in the warmest terms, adding that he never had executed a window from any cartoon in which the conditions of glass-painting were so thoroughly appreciated as in that executed by Mr. Dyce for the Duke of Northumberland. I informed M. Ainmiller of the heavy loss which British Art had sustained in the early death of Mr. Dyce, and he then wrote to me to say that M. von Kaulbach had consented to give his valuable assistance, which was to be considered as evidence of his personal friendship for himself. I need hardly say, to triendship for himself. I need hardly say, to those who are acquainted with the works of William von Kaulbach—the greatest monumental paintings of the age—that his offers were immediately accepted; and on the 4th of April 1866 the company of the same of the

were immediately accepted; and on the third April, 1866, the contract was confirmed by the First Commissioner of Her Majesty's Works. It is of interest to know that M. von Kaulbach would only consent to execute the design full size, and that he objected to make a small sketch. These frequently met with this objective to the contract of the contract sketch. I have frequently met with this objection to make small sketches on the part of eminent German artists accustomed to the production of large cartoons; and as M. von Kaulbach agreed to make any alteration in the cartoon which might be suggested, his wishes were complied with ere complied with.

Mr. Matheson, of Her Majesty's Board of Works, with the assistance of the late Mr. Joseph Robertson and other authorities, prepared written information regarding the cere-monial, and sketches representing the costumes of the historic persons present. Casts of seals and other data, useful for the artists, were also collected, and a series of armorial bearings of Presidents of the Court of Session was in due course transmitted to me from the Office of Her Majesty's Works in Edinburgh, all of which were drawn in the Lyon Office; and these ma-terials forwarded to M. Ainmiller, for his guid-ance and that of M. von Kaulbach, in terms of

the First Commissioner's instructions.

It appeared to me that the number of figures contained in the official sketch was not sufficient to do more than fill the lower part of the com-

position, and that the list with which I was provided being limited to the officials and clergy present, no allusion was made to the cortege no doubt accompanied the young king on this important occasion. It has ever be the practice of the greatest artists, when paintsuch subjects as this, to fill their pictures ing such subjects as this, to hit their pictures with the guards, attendants, and spectators, who invariably in real life accompany the sovereign. It was obvious that unless advantage was taken of the presence of courtiers and spectators, the upper part of the window must exhibit the usual diaper, ornament, or canopies, for which a dislike has been manifested in so many quarters when the Glasgow windows are spoken of. A window at Bourges, by Louis Fauconnier, of the early part of the sixteenth century, occurred to me as an admirable type of the mode of treat-ment required, and I therefore submitted to the ment required, and I therefore summittee to the First Commissioner (Mr. Cowper), that as there could be no reasonable doubt that the young there attended by a retinue of king must have been attended by a retinue of courtiers, guards, and others, M. von Kaulbach should be authorised to enrich his picture by the introduction of such persons.

use the word picture because the subject selected implied that a picture-window was in-tended, and at the very period of the event, 1532, the style of glass-painting prevalent in Europe was that which has bequeathed to us the magnificent picture-windows of the Cinque Cento. It is needless that I should enter into any Cento. It is needless that I should enter into any discussion as to whether painted windows ought ever to be produced in this style; the opinions prevailing on the subject are absolutely irreconcilable. My charge was to obtain a picture-window representing a historic event, and, if precedent was to be followed at all, then that of 1532 was the most appropriate.

During the progressof the cartoon, photograph portraits of living persons connected with the Court of Session were sent to me from the Office of Her Majesty's Works in Edinburgh to be forwarded to the artists.

orwarded to the artists.

In February, 1867, a photograph of the carton, on a large scale, was received from Munich, and was transmitted by me to the First Commissioner, who was pleased to approve of it, and, according to contract, a first instalment was paid to M. Ainmiller. The artists in Munich complained of the heaviness of the mullions of the window, which led to a correspondence on the subject, and finally to the substitution of lighter stone-work, of a better design, under the direction of Mr. Matheson.

One result of the transmission of modern portraits was observable in the cartoon. Whilst many of the people represented seemed to belong to the period of James V., others were obviously of the nineteenth century. The First Commissioner was pleased to write to me that he agreed in opinion as to the impropriety of having the hair drawn according to the modern fashion, instead of as it was worn in the time of James V., and that he attributed no importance to the resemblance or non-resemblance of the heads of modern persons. These opinions were com-municated to M. von Kaulbach, who cordially expressed his gratification in being permitted to make these alterations, which I should have to make these alterations, which I should have been glad to have seen carried further than has been done—for instance, the Abbot of Cambuskenneth, first President of the Court of Session, ought to have been represented shaven. One advantage, however, gained by the use of these Scottish portraits has been, as it appears to me, that many of the heads are less German in character than they would have been without the photographs.

Permission to proceed with the glass having

Permission to proceed with the glass having been accorded to M. Ainmiller in April, 1867, he

Bothwell, Rector of Ashkirk; Sir John Dingwall, Provost of Trinity College Church, Edinburgh; Henry Ouhyte, Rector of Finhaven and Dean of Brechin; William Gibson, Dean of Restalrig; Thomas Hay, Dean of Dunbar; Robert Reid, Abbot of Kinloss, afterwards Lord President and Bishop of Orkney; George Ker, Provost of Dunglass; Sir William Scott of Balweary; Sir John Campbell of Landy; Sir James Colville of East Wemyss, Director of Chancery; Sir Adam Otterburn, Provost of Edinburgh; Nicholas Craufurd of Oxengangs, Justice-Clerk; Francis Bothwell; James Lawson; and Sir James Foulis of Colinton, Lord Clerk-Register of Scotland.

The artist has conveyed in the action and Bothwell, Rector of Ashkirk; Sir John Ding-

The artist has conveyed in the action and movement of the figures his idea of the various emotions by which he has supposed those present on this ever-memorable occasion to have been influenced - the attention of all seen on the young king; just pride, joy, thankful-ness, admiration, and acclamation are variously expressed; it seems evident that all are im-pressed with a sense of the national importance and beneficence of the royal act.

It now remains for me to the total that all its

It now remains for me to state that, whilst be cartoon was the work of M. von Kaulbach, the cartoon was the work of M. von Kaulbach, the window has been entirely executed, the colour arranged, and all the accessories designed by the distinguished and venerable artist the Chevalier Ainmiller, Inspector of the Royal Glass Painting Establishment in Munich, whose technical knowledge of glass and glass-painting is nowhere excelled. It is a mosaic of potmetal and coated glass—that is, each colour is in the glass; no colours are produced by enamelling on white glass except in necessary small parts of the heraldry. So conscientious is the mosaic, that parts of it, measuring but one inch by a sixteenth of an inch, are separately leaded in; thus the number of separate pieces of which in; thus the number of separate pieces of which in; thus the number of separate pieces of which the entire window is composed is prodigious, and the outline of every detail may readily be traced in the leads. The shadows are painted with enamel brown, according to the severest principles of true glass-painting, and are fired in the usual manner. Nowhere is the glass principles of true glass-painting, and are fired in the usual manner. Nowhere is the glass dulled on either side by enamel to give it a fictious solidity, and it is the best as to weight and quality. It is necessary to say this, as an idea exists that the glass used at Munich is thinner and lighter than that employed by other schools of glass-painting, which is an entire mistake. It is for the most part of the even texture needful in a window of pictorial style, in which glass imitated from that of the 13th and 14th centuries would obviously be out of place. The centuries would obviously be out of place. The window, notwithstanding, is not deficient in solidity. There are other interesting subjects, solidity. There are other interesting subjects, and some matters of discussion connected with the history of the production of this work of Art, which my correspondence contains; but this notice is already long enough without detailed reference to these. The most important unofficial letters which I have received refer to the reference to these.

official letters which I have received refer to the robes of the first Judges of the Court of Session, which it is insisted did not resemble those now worn. I could not depart from the models authoritatively supplied; and whatever really was the case, we may congratulate ourselves on the skill with which M. von Kaulbach has draped these robes. If I may venture to express an opinion at all, it is, that the people generally will comprehend the picture much better, dressed as the Judges are than if they were clad in ecclesiastical garments. It appears to me that Art has not gained much from minute attention to "dresses of the period," and that the anachronisms of the old masters in no way diminish the value of their works, or the delight with which we look on them.

We cannot escape the consideration of the

been accorded to M. Ainmiller in April, 1867, he commenced the window, which was unremittingly carried on and completed by the 3rd of September last. As the meeting of the Courts was so near at hand, the cases containing it were forwarded by express to this country.

The persons represented in the window, as the principal actors in the ceremony, are set by contrast or by its effect on light. My attention was drawn to this subject in 1843 by the late Sir Charles Eastlake; and I was throned; Dunbar, Archbishop of Glasgow, the Lord Chancellor of Scotland—his hand is raised Lord Chancellor of Scotland—his hand is raised in benediction; Alexander Mylne, Abbot of Cambuskenneth, Lord President of the Court of Session—he kneels before the king; Richard

of windows unfortunately placed in relation to pictures. It appears to me that the new painted window in the Parliament House will not injure the other works of Art which it contains, except when the sun is low down. They are in reality more injured by the unfortunate colour of the walls, and this noble apartment might be rendered infinitely more suitable for its purpose by a better selection of colour, which should be rich and warm in tone, with a moderate amount of grave and suitable decoration, serving as a good background to pictures and statues, and uniting the walls harmoniously with the painted window. The window must suffer by the quantity of pure light admitted by the side windows; but this is quite secondary to the importance of lighting the pictures and statues in a proper manner. The open space beneath is to be regretted. An arcade would look much better, and would diminish the weak look of the beam.

The contract price for this window was £2,000, which sum included the cartoon, for which M. von Kaulbach was to receive £600. When, with the approbation of Mr. Cowper, I suggested to the artists the presence of the Court and of spectators of the ceremonial, the number of figures in the design was increased by thirty, involving additional labour and difficulty in the execution of the painted glass. I give the generous reply of the artists to these proposals:

—"The window has proved much more extensive and richer in detail than was at first foreseen. It is the intention both of M. von Kaulbach and myself to execute this beautiful work in the very best manner, regardless of time or increase of trouble." How amply the Chevalier Ainmiller has redeemed his pledge may be fully appreciated by every judge of glass-painting. In a letter of M. von Kaulbach, he thus expresses himself on the subject of the commission:

"Permit me to thank you for your very kind letters. I have been for many years an admirer of your famous countryman, Walter Scott, and an eager reader of his novels. I know Scotland better than you perhaps imagine. I therefore consider it most fortunate that a work of mine should find a resting-place in that romantic country. It is to you that I owe this beautiful work for your chivalrie Scotland. I can assure you that neither love nor inspiration have failed me in the execution of this work. I agree with your remarks on my cartoon, and I find your views well grounded on every point."

The arms in the window are those of the successive Lords President of the Court of Session in chronological order, viz.—

In the Head of the Window.

ALEXANDER MYLN, Abbot of Cambuskenneth.

ROBERT RAID, Bishop of Orkney.

HENRY SISCLAIR, Benn of Glasgow, afterwards Bishop of Ross.

JOHN SISCLAIR, Bishop of Brechin.

SIE JAMES BALFOUR of Pittendreich.

WILLIAM BAILLIE of Provand.

ALEXANDER SETON, Lord Urquhart, afterwards Earl of Dunfermline.

JAMES ELPHINSTONE, Lord Balmerino.

JOHN PRESTON OF Fentombarns.

THOMAS HAMILTON, Earl of Haddington.

JAMES ELPHINSTONE, Lord Balmerino.
JOHN PRESTON of Fentonbarns.
THOMAS HAMILTON, Earl of Haddington.
SIR JAMES SKENE of Curriehill, Bart.
SIR BOBERT SPOTTISWOOD of New Abbey.
SIR JOHN GILMOUR of Craignillar.
JAMES DALRYMPLE, Viscount Stair.
SIR GEORGE GORDON of Haddo, Bart., afterwards Earl of
Aberdeen and Lord High Chancellor.
SIR DAVID FALCONER of Newton.
SIR DAVID FALCONER of Newton.
SIR GEORGE LOCKHART of Carnwath,
SIR HEW DALRYMPLE of North Berwick, Bart.

In the Lower Part of the Window.

DUNCAN FORBERS of Culloden,
ROBERT DUNDAS of Arniston.

ROBERT DUNDAS of Arniston.

ROBERT CRAIGIE of Glendoick.
ROBERT BUNDAS of Arniston.

SIR THOMAS MILLER of Glenlee, Bart.

SIR ILAY CAMPBELL of Succoth, Bart.

ROBERT BLAIP of Avonton.

CHARLES HOPE of Granton.

DAVID BOYLE of Shewalton.

DUNCAN MYNELL OF Colonsay, now Lord Colonsay.

JOHN INGLIS of Glencorse.

In the case of two Lords President (Myln and Preston), in the absence of distinct evidence regarding their armorial position, monograms have been substituted for arms; and the concluding coat of the series is that of the Faculty of Advocates.

ROYAL ACADEMY, BERLIN. WORKS OF LIVING ARTISTS.

FORTY-SIXTH EXHIBITION.

[In our last month's number we gave a short account of this exhibition. Since then we have received a more detailed description, from the pen of one of our own "staff" of contributors, who lately visited it, which we now print.]

The present exhibition is, by general consent, an advance upon its predecessors, though the quality, judged either by absolute or comparative standards, is scarcely high. As a whole, the collection is certainly inferior to the annual concourse of works in the French Salom—save, perhaps, in the department of landscape, which receives in Berlin strong supplies from the school of Dusseldorf. The exhibition, too, is certainly less select than our own Academy, and that, in part, by reason of the vastly greater space at command. A series of rooms three or four times the extent of those in Trafalgar Square can in no capital in Europe be filled save on two conditions—firstly, by the admission of pictures monstrous in size, and, secondly, by the toleration of a large mass of mediocrity. Thus this autumnal harvest of Prussian, Artproduce would be vastly improved by a winnowing of the tares, a process which the critic has to perform at once unsparingly, in order to save the good from the fate of the bad. We thus obtained a residuum of about one hundred works out of a total of more than one thousand; and certainly among the selection a considerable number rose to first-class merit. We may, indeed, be sure that any gallery cannot fail from lack of talent which contains masterworks by Andreas and Oswald Achenbach, Bierstadt, Gude, Ittenbach, Knaus, Leu, Meyerheim, Piloty, Salentin, Julius Schrader, Vautier, and Otto Weber.

The exhibition, as a sign of the times, is not hopeful. Art in Germany, if she be not in actual decline, is in abrupt transition. The school of the historic and the ideal is in Berlin, as at every other great Art-centre, giving way to naturalism. Lofty thought and poetic treatment are surrendered to humble domesticity and prosaic, literal aspects of common life. Throughout this vast gallery no signs are patent that Cornelius and Kaulbach are still in spirit present in the city which boasts of the trophies of their creative genius. Some dozen cartoons by artists whose names even are unknown beyond the frontier of the fatherland, alone indicate what was the aspiration of German Art fifty years ago. Yet has Berlin gained something in recompense for the Art she has lost. Her painters now are studious not so much of form as of colour, light and shade, realistic detail, texture, and striking melodramatic effect. In this, the tendency of the most recent German Art, the influence of the French school is dominant; Piloty in Munich has more in common with Delaroche than with Cornelius or Overbeck. By this great master of realistic history and melodramatic situation, the exhibition contains one signal example, 'The Abbess of Frauenchiemsee protecting her Convent from Assault'—a work which displays the artist's usual power of hand,

which displays the artist's usual power of hand, brilliance of light, and realism of detail.

The number of first-class historic works exhibited in Berlin is much less than the antecedents of the school might have led us to suppose. Moreover, the aim which German historic painters have in view is wholly different from the purpose of our English artists. The Germans seek not for texture or transparency; they care not for colour in the true sense of the term; certainly they have no eye for Venetian play of reflected lights or intermingling hues. Their colour, indeed, appears to the uninitiated as if made with a purpose studiously unpleasing. There are works exhibited by Oscar Begas, "Professor in Berlin," by Camphausen in Dusseldorf, by August von Heydon, of Berlin, which prove that historic Art has declined in Germany since the time when Lessing painted 'Huss before the Council of Constance.' We noted, however, for com-

mendation a work not only of size but power, "Conradin von Hohenstausen," by A. Von Werner, a name we fail to find in contemporary biographies; we presume he may have studied under Schrödter, in Carlsruhe. His picture is life-size, academic, studious, and in colour fairly good. The style has distant affinities with the Bolognese school, and still closer proximities to the manner of Gallait. If it be objected that the result reached is somewhat stolid and wooden, the reply is simply that such has long been the German bean ideal, such the notion in Berlin of what comports with historic dignity. Genius—at any rate of the quality we recognise in French sparkle or Italian passion—there is none; but these Germans have persistence and plodding perseverance, and pictures ponderous in thought and heavy in hand, they can—time being given—elaborate to perfection. The more, however, we see of what they produce, whether in the way of pictures, architecture, or Art-manufacture, the stronger grows our conviction that the Germans are not an artistic people.

an artistic people.

Indeed, the Berlin Academy owes some of its most brilliant pictures not to Germans, but to strangers. Gérôme sends from Paris two of his clever, remorseless, and callous compositions; Tadema, the Dutchman, gives further, and almost more than sufficient proof, of his eccentric talents; Pauwels, the Belgian, now Professor in Weimer, certainly one of the strongest and most manly painters now left to Europe, contributes a scene taken from the history of 'Protestantism in the Netherlands.' This certainly is one of the most noble, independent, vigorous works—truly Protestant in the best sense of the term—which we have met with for many a day. The figures are strong in individual character—they stand firmly; the whole work is marked by purpose; the colour is deep, lustrous, yet subdued. We argue well for the Art of Germany from the fact that this manly, true artist has been made Professor in Weimer. Pauwels may do somewhat to rectify the errors and supply the deficiencies of the German school. As an example of the influence exerted by foreign styles, we may quote one of the best works in the Berlin Academy, 'The Women of Sienna Defending the City when Besieged under Charles V.,' by Edward Hamman. The artist has gained by his residence in Paris, where his pictures have stood well in the Salon,—romantic treatment, a sense of beauty, and harmony of colour are merits alien to Germany. Among foreign exhibitors we notice our English painter, Mr. James Archer, who is favourably seen in 'The Little Princes, the Daughter of Charles I.'

The accent foreign and the princes are foreign and the pri

The once famous revival of religious Art in Germany seems to stand in need of still further revival. That it should obtain little recognition in this exhibition may be accounted for, in part, by the painters of the school being given more to fresco than to oils, in part also to the reluctance long felt by "Christian artists" to submit their works to the rade ordeal of public exhibition. At any rate, the worldwide honour of Dusseldorf "Christian Art" is poorly sustained. It is, for example, with much regret that we see how sad a change has come over Professor Mucke since he painted the famous picture, engraved a hundred time, 'St. Catherine carried by Angels to the Tomb. His present performance, 'Sage Von Wolfsbrunnen zu Heidelberg,' is in sentiment affected and meretricious; the execution has no more vigour than a painting on ivory. We are glad to report more favourably of the renowned Ittenbach, one of the most illustrious in the fellowship of Christian artists of Dusseldorf, best seen in the lovely little chapel of Remagen on the Rhine, yet here also present in the gentleness of his spirit, and in the tendeness and beauty of his forms. The Flight into Egypt,' which we are pleased to see in the possession of the Berlin National Gallery, may be accepted as a fair example of the religious side of the Dusseldorf school, both in its strength and its frailty. The work is a little weak; it has neither texture of surface nor individuality of character; the colour, too, is softened into washed-out refinement; the whole work indeed, is pushed to a point of non-natural indeed, is pushed to a point of non-natural indeed, is

possibility which will be either applauded or ndemned, according to the idiosyncracies of worshippers or scoffers.

An entire article might be well devoted to the phases of naturalism assumed by German the phases of naturalism assumed by German genre, for they are many, and not wanting in merit. German genius is perhaps most imposing when she walks upon stilts; on the level ground her movements are apt to tend to plodding commonplace. Yet even the awkward-see of her cait gives salient angle to the ness of her gait gives salient angle, telling traits, and a certain rugged character which is more picturesque than the native grace of Arcadia or the artificial manner of polite society. Certainly Knaus is a genius in his way; his originality is so far distant from aught besides that he defies imitators; there is, and never has been, aught like him; even such lawless painters as Nicol, Orchardson, and Pettie, in our own Academy, are wide as the poles asunder from his standpoint. His chief work now in Berlin, 'His Highness on his Travels,' obtained mendation in the Art-Journal on its first appearance two years since in the French Salon.
The picture in Berlin has been constantly beset The picture in Berlin has been constantly beset by a crowd. The artist's ready wit obtains fresh utterance in 'The Village Witch,' cats being chief actors; Kaulbach has never, not even in 'Reinecke Fuchs,' given to animal nature more speaking expression.

speaking expression.

Realism on the scale of a cabinet picture, naturalism devoted to small incidents in domestic life, abound at the present moment in the picture-galleries of Germany. And of the works of Salentin, Vautier, Jordan, Bosch, and Julius Hübner, artists scarcely less well known in Berlin than Webster and Faed in Leaden, we certainly approximately approximately approximately according to the scale of the second section. known in Berlin than Webster and Faed in London, we certainly are not likely to see more than we can tolerate or enjoy. True these painters are to nature, broad, sometimes pointed in incident, solid in painting, and skilled in the science of composition. Adolph Mentzel, however, Professor in the Berlin Academy, wields a clever, sketchy pencil, more in common with French styles than German. Carl Becker, another professors are in excess of pay, has more show than solidity; he is one of the artists who give to genre inordinate size. Paul Meyerheim, of Berlin, well reputed also in Paris, is master of a brilliant manner; he knows precisely what to do

morunate size. Faul Meyernelm, of Derlin, well reputed also in Paris, is master of a brillant manner; he knows precisely what to do with a picture so as to force up its effect; his brush, we learn, has recently been occupied in scenic domestic decorations. Indeed, the Arts in Germany are, beyond doubt, obtaining at the present time novel and manifold development.

Our notes upon the landscapes in Berlin reach much beyond our limits; the writer again feels how much of power and grandeur, of imaginative sweep across sky and cloud, how much compass of space and ranging through the elements, there is in the Dusseldorf school of landscape painting. To this school, in fact, Bierstadt, the American, indubitably belongs. We need not say that his style is less American than German, as at once proved, if proof were needed, by his last great work, 'The Sierra Nevada in California.' In Berlin this picture asserts a noble presence among its compeers; Bierstadt is still avance beauty with a fiction. Nevada in California.' In Berlin this picture asserts a noble presence among its compeers; Bierstadt is still remembered with affection among his former fellow-students in Dusseldorf. The victor of the contract of the cont The picture now before us mingles mists, plays with cross lights, and handles earth, air, and water after a poetic and imaginative fashion, of which the school of Dusseldorf holds the approved receipt. In quality of painting the work is scarcely at the artist's best, hence possibly it has obtained a distant hanging, immediately beneath the ceiling. We must not in our summary forget to mention such capital artists as Gude, and the brothers Andreas and Oswald Achenbach; we wish that space permitted us to do justice to the exquisite products exhibited by these spaces are such as the second secon exhibited by these true poets and students of nature. On the whole, perhaps, this landscape school of Dusseldorf gives best proof of its science and maturity in the works of Leu, an artist and maturity in the works of Leu, an artist who has advanced greatly since the time when first we were arrested by his knowledge, when first we were arrested by his knowledge, his power, and certitude of hand. The crudity and violence of contrast which are vices too common in Dusseldorf, Leu has of late years mitigated. While we write, a telegraph tells of the death of Hildebrandt, whose collective

sketches, made in many lands, were recently on view in Pall Mall. We never thought much of his art as Art; and the opinion we had formed of the quality of his productions was confirmed by the pictures we have just seen in Berlin. The career, however, of Hildebrandt has been exceptional and honourable. Humbeldt took him by the hand, and following in boldt took him by the hand, and following in the footsteps of the great philosopher, the artist painted "the aspects of nature" in many and distant climes

In conclusion, we see evidence that Prussia will be in Europe a great Art-power, and Berlin, the capital of the Northern Confederation, a chief Art-centre. The exhibition altogether is well organised. We may just mention that well organised. We may just mention that the price of admission is sixpence, and the cata-logue sixpence; thus the Berlin Academy opens its doors at one half the sum levied on people in London by our Royal Academy. In fact, in London by our Royal Academy. In fact, Germany in general is in advance of England in all that pertains to popular Art-education, and hence Art-labour is in Berlin, Dresden, and Munich, not only cheaper, but better than in the chief manufacturing centres of England.

TRIENNIAL EXHIBITION AT GHENT.

Brussels, Antwerp, and Ghent are under a compact whereby each city in succession obtains its triennial, and the nation at large secures its annual Exhibition. The present is secures its annual Exhibition. The present is the twenty-seventh of such Exhibitions, and the twenty-seventh of such Exhibitions, and the turn has this year come round to Ghent. The arrangement seems to be rather local or municipal than directly national. Thus, two catalogues before us, one of a former triennial Gallery in Antwerp and the other of the present triennial Gallery in Ghent, are prefaced by a long list of subscribers, who make themselves responsible for the local expenses involved. This "Salon de 1868" is opened under the auspices and direction of the "Société Royale pour l'Encouragement des Beaux Arts." which auspices and direction of the "Societé Royale pour l'Encouragement des Beaux Arts," which has for its honorary Presidents the Governor of the Province, the Burgomaster of the Town of Ghent, and the former Minister of Public Works. The "Membres Effectifs"—or, as we Works. The "Membres Effectifs"—or, as we should say, the "Executive Committee" of "this Royal Society for the Encouragement of the Fine Arts"—are sixty-two in number. The "lay element"—to borrow a term in use among us at a time when the real reform of our own Royal Academy was yet a possibility—is, in the composition of this "Executive Committee" in the secondant. Thus among a Committee "in the accordant. Thus among a Committee "in the accordant." mittee," in the ascendant. Thus, among a Committee, 'In the ascendant. Thus, among a committee of sixty-two members, we find three provosts, one burgomaster, eight advocates, two medical men, fifteen "propriétaires," three "fabricants:" of the five painters on the list, the best known is Pauwels. Thus this Belgian Society known is Pauwels. Thus this Belgian Society for the encouragement of the Fine Arts is chiefly under the direction of amateurs, patrons, men of culture and position. The object of the Society is stated to be to advance the interests of "the Arts of Painting, Sculpture, Architecture, Design, and Engraving." Its primary duty is to organise and direct, under the delegated authority of the Academy, the national Exhibitions held every three years in the city of Ghent; and for this end to open subscriptions, and to apply the net proceeds in the purchase Ghent; and for this end to open subscriptions, and to apply the net proceeds in the purchase from the Gallery of works for distribution among the subscribers. "The Association reserves to itself the conferring of such other encouragements, recompenses, or distinctions as its resources may permit." In Belgium the Arts have reached so high a position, and Artculture among the people has been so widely diffused, that the above data it is well should be known in England.

The collection at Ghent is large rather than

The collection at Ghent is large rather than choice: many of the chief painters of Belgium are, in fact, conspicuous only by their absence. Thus we do not meet with a single work by Gallait, Leys, De Keyser, Wappers, Guffens, Willems or Alfred Stevens. In fact, as not unfrequently happens, an artist having reached a position when little is likely to be gained by Exhibitions, no longer takes the trouble to seek publicity. Thus this Salon of Ghent, like

rising men and the young school. Among the best known artists present are Hamman, De Jonghe, Fourmois, Roelofs, Joseph Stevens, and Robbe. that of Paris, seems chiefly for the benefit of

One picture, at least, has created a sensation—a large showy composition—'The Booty of War,' by Jaroslaw Cermak. The subject in itself awakens sympathy: a company of lovely young Christians have been taken captive by the Bachis-Bouzouks and conducted to Adrianople to be sold as slaves. Cermak dates from Paris, and his style were been taken captive by the to be sold as slaves. Cermak dates from Paris, and his style may be accepted as a most effective compound of the manners of Horace Vernet, Delaroche, Gallait, and Piloty: yet, perhaps, such clever eelecticism scarcely precludes the picture from a certain originality and individuality—the style is that of the The name of Jaroslaw Cermak we cannot trace in the biographical dictionaries or catalogues within our reach, yet, if we mistake not, the artist is destined to take a marked position in

artist is destined to take a marked position in the annals of European Art.

The Belgian school, in common with all others, is tending strongly to naturalism and realism. The painters who still retain some faint and weak reminiscence of the manner once dominant in the land of Rubens and Vandyke, have become few, and their works are wretched. On the contrary, the artists who follow in the footsteps of Teniers, Ostade, Terbourg, Meiris, and Metzu, are not only numerous, but of talents distinguished. Furthermore, we well know, through the annual exhibitions in Pall Mall, there has in Belgium, as in other countries, been of late years a determined movement towards mediævalism—a proclivity which in painting has shown itself conspicuously in the revival of the styles of Van Eyck and of German artists of the olden times. The most remarkable manifestations of this modern mediævalism which has fallen under our obsermedievalism which has fallen under our obser-vation are the noble and grand mural pictures vation are the noble and grand mural pictures by Baron Leys, now approaching completion in the Hotel de Ville, Antwerp. This council chamber ranks certainly among the most suc-cessful examples of mural decoration we know anywhere in Europe. The subjects have already been brought before the public both in the Great Paris Exhibition and through the careful digests of the Belgian school from time to time given in Pall Mall. Of this revived medie-valism the Ghent gallery has some favourable walism the Ghent gallery has some favourable manifestations. We refrain from adducing minute details of the Ghent Exhibition, not only

valism the Ghent gallery has some favourable manifestations. We refrain from adducing minute details of the Ghent Exhibition, not only from want of space, but because nothing is more tedious than an enumeration of mere names.

Again, we have experienced no small delight in the presence of landscapes of the Belgian school—a school essentially distinct in its distinguishing idiosyncracies from either the Dusseldorf, the English, or the French. There is one class of subjects which the artists of Flanders—the true descendants of Cuyp and Paul Potter—paint better than can be painted in any other land, simply because they give us what they see in the nature constantly around them in their country and their homes. Dewy meadows, watered by limpid streams, green in the shade, golden in the sum—fields fertile in grass wherein cattle of a colour deep, rich, and brown, browse and ruminate;—this class of subjects which may be seen in any railway journey by the mile and acre, are to this day painted by modern Belgian artists with the literal verity of Paul Potter and the poetic glow of Cuyp and Carl du Jardin. The choicest landscapes in the Ghent gallery are by Roelofs, Roffiaens, Fourmois, and Kindermans—the last artist ranks as one of the greatest in Europe. We wish space permitted us to enlarge upon the various phases of landscape here displayed; and especially are we tempted to discuss those strangest of phenomena, the twelve pictures of M. Courbet, which even in Paris, where they are fabricated, have provoked the rage of critics in general.

The Exhibition is the largest ever known in Ghent—scarcely the most select. This "Salon" is, in fact, held for the first time in a "Casino," hence space is almost boundless. By this wide scope our knowledge of Belgian Art has become more extended, while our esteem of the school is lowered.

SELECTED PICTURES.

FROM THE COLLECTION OF W. HOLDSWORTH, ESQ., HALIFAX.

THE NEGLIGENT BOY.
W. Mulready, R.A., Painter. J. De Mare, Eugraver.

MULREADY was accustomed to say, even towards the close of his career, that he had been a student all his life. In making this acknowledgment, we may be sure that he did not intend to limit it to the technicalities of Art—to drawing, composition, and colour, which are the constituent parts of a picture; all these we know, by results, he had studied most assiduously, and to good purpose. But he also meant to imply that he had been always a student of human nature in those special phases which it was his province, or his pleasure, to delineate. We are quite certain that no group of mischievous schoolboys, or idle gamins of the streets, ever came across his path in his daily walks without becoming the object of a close scrutiny in their actions, tempers, countenances, and dress; and if he did not sketch some of them from the life, he carried home with him recollections and ideas which he afterwards turned to good account. Mulready may or may not have been, by nature, of a humorous disposition; but he certainly was not unobservant of the ludicrous in others, and knew how to make the best use of what he saw.

What a serio-comic story there is in The Negligent Boy, whose love for a game of marbles has induced him to forego his infantile charge that he might join in the sport! The cries of the baby have brought out its mother, a woman evidently with a strong arm and a strong will; her very attitude is characteristic of her fiery disposition, to say nothing of the thick cord held in her hand for the chastisement of the transgressor. The young urchin has, before this, doubtless felt the weight of her anger, and, naturally enough, shrinks from the prospect of another encounter with the on of the village, whose reproaches and threats terrify him, as he stands with eyes and mouth open gazing at the un-welcome and probably unexpected vision, and realising with quick perception what is to follow. Behind him is one of his is to follow. Behind him is one of his companions in the game, but not in guilt; and yet he seems as if half afraid of being a sharer in the punishment to be meted out and would fain make the "executioner believe that he never handled a "taw" i his life. The face of this boy, something between innocence and fear, is inimitable. Not so is that of the youngster in his rear, who, in the full assurance that he is far enough off to be out of harm's way, makes merry at the cost of the certain victim; while their associate, knuckle down and ready for action, looks up as if to deprecate the interruption to the game. The inno-cent cause of all the disturbance—the young child-is the very embodiment of comfortableness

Comfortableness.

The whole of the dramatis personæ are skilfully grouped in a kind of framework, formed by the old-fashioned cottages on the left, and some noble trees on the right, which throw their branches arch-wise to the opposite side. The date of the painting is unknown to us, but it is evidently one of the artist's earlier time. The owner, Mr. Holdsworth, who has kindly permitted us to engrave it, may congratulate himself on possessing a capital example of one of England's most esteemed painters—Mulready.

LEIGH HUNT.

A PUBLIC subscription for a monumental memorial, to be erected over the grave of Leigh Hunt, set on foot by Mr. S. C. Hall, in the Art-Journal, has just been readily raised, and the work assigned, as originally proposed, to the competent chisel of Mr. Joseph Durham, A.R.A. The names of the managing committee, and a declaration in point, advertise the world that there is nothing political or partisanish in this grateful recognition of departed talent; and I fancy to myself that even a brief record may serve to demonstrate that any other decision would have been extremely erroneous.

would have been extremely erroneous.

Leigh Hunt was no political character. A member of the periodical press, he was thrown into and whirled about in the vortex of party strife, and, like a game cock cast into the pit, he fought away a tout risque. When lifted out, and his spurs taken off, he was quite a different bird. The fierce heat, warfare, and rancour of the condition, were not of his nature, which was, on the contrary, peaceful, amiable, and kindly. Biology may be asked to explain such phenomena, but the furore incidental to position in younger years was only finally superseded by the stronger practical feeling, as age obliterated the folly and gave the finer disposition full and fair room to play.

I speak from experience; for some few years I was the butt, and my writings the ridicule, of the Examiner newspaper, edited by John and Leigh Hunt. Many a hard bolt was shot at me, and, in short, I was plentifully abused. Nor was it without some cause, for I belonged to another school, and on my side did not spare afting at what that school considered cockneyism, conceit, and affectation. Of adverse opinions in politics and literature, the feud was kept up with very persistent hostility. There was no lack of damaging fusillade of small arms on the one hand, nor of the retort of satirical squibs and crackers on the other. There was plenty of antagonistic dislike, but no rancour, on malice. Leigh Hunt, as I have stated, was not one of the latter class (of which there are notorious examples), who do all they can to injure those to whom they are opposed, and never forgive, nor cease to injure where they have already wronged. Leigh Hunt was not one of the ungrateful, who seek a cover for their baseness in calumniating their benefactors. Whether his controversial adversary was, may be suggested by the fact, that when a reverse of fortune, too common to dependence on literary pursuits for subsistence, fell upon the author of the story of "Rimini," he took an interest in the work proposed by some friends towards the alleviation of its severity. Considerable service was rendered, but I am afraid the sympathies for the dead in 1868. How it happens that the appeal for bread is never answered so liberally as the appeal for a stone, let the moralist and observer of our social system tell. Parade may have something to do with it, but it is but a weak, invalid excuse for the etter late than never."

with it, but it is but a weak, invalid excuse for the "better late than never."

Happily neither the political nor the literary struggles of Leigh Hunt were sufficient to sour his genial temper, and far less to make him a misanthrope. His prison martyrdom was as pleasant as could well be fancied for a poet who loved quiet and a cessation from cares to devote himself to his favourite muse. His Byronean episode in Italy was more trying, but still, though it ended, as must have been seen from the beginning, in the two "parties," so dissimilar in every respect, becoming disagreeable—odious?—to each other, it was not without its compensations to mitigate the cruel

disappointment. I state that the state of th

lesser beauties of what they satirised as the cockney school, but upon calm estimate, even the apparent puerilities and sentimentalities (along with which they ranged) were susceptible of more gentle appreciation. "Leafy Hampstead," and such like themes, might truly possess charins worthy of verse for bards who, before the railroad era, had no higher raral inspiration on emerging from the toils and alums of London, and, above all, a drudgery like the periodical press. To such Highgate was a paradise, and, as I am not aware of much classic lore among these metropolitan ministrels, served every purpose of a Grecian Parnassus, as Bell's Pond, in liquid measure, might be substituted for the Pierian spring, without offence to "glorious Apollo."

With respect to Leigh Hunt and myself, the quarrel was a pretty quarrel as long as it lasted. When over, our social relations might be said, under other circumstances, to resemble those between Lord North and Colonel Barré, of whom it is told that, when both were old and blind, and they met by chance in the public room at Tunbridge Wells; the ex-premier this bespoke his quondam fierce opponent in the House of Commons: "Ah, Barré, notwitistanding all the revilling and retorting between us in Parliament, how happy we should now be to see each other!" Who knows? Political hates and denunciations are not immortal, and it is not impossible that twenty years hence, should they be spared so long, Mr. Gladsion, aged eighty, and Mr. Disraeli, aged eighty-four, should shake hands and wonder at the "cursed spite" and venom of the dim, fadair retrospect of former years.

I append only one brief letter of Leigh Hunt,

I append only one brief letter of Leigh Hunt but it is enough to corroborate the truth and justice of all my preceding introduction, and fulfil the object of my characteristic traits:

"MY DEAR JERDAN,—I fear you have been thinking me singularly ungrateful for the truly handsome and edmable manner in which you have spoken about me is yealest Journal; but you will see by the accompanying start of you as Editor, that my silence has not been fargetfulness.

fulness.

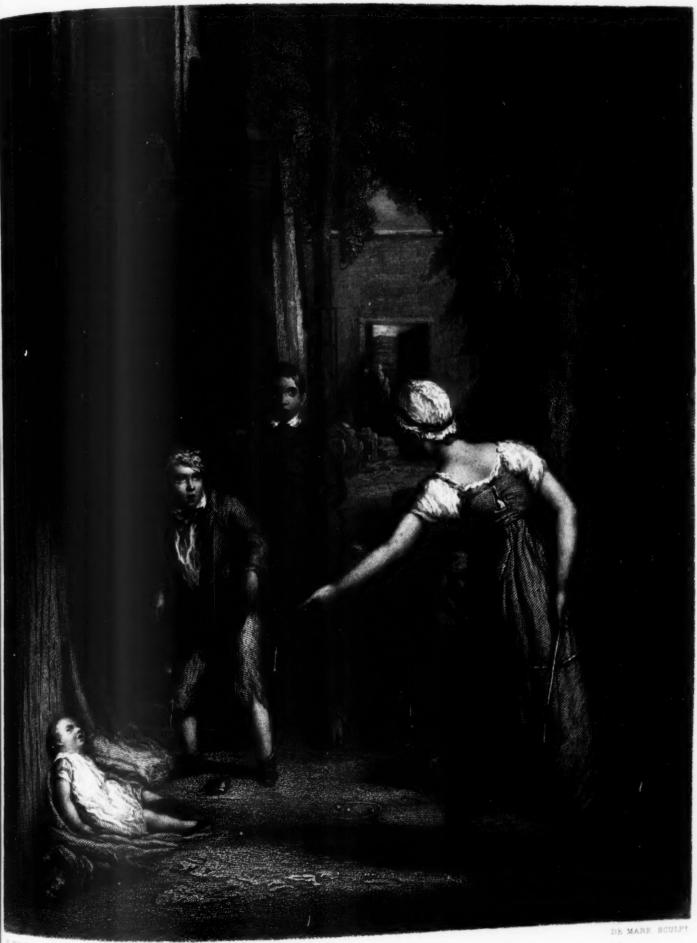
"INSERT it or NOT, pray, just as you think best haccept it, at all events, as a proof of the regard and resewith which I am ever truly yours,

"LEIGH HUNT."

And so, after all our strife in 1832, I tried to serve him, as he would have tried to serve ma. In 1861 I endeavoured to supply honourable materials for his biography. In 1868 I have humbly associated with the proposal for this Memorial, which, from the talent of the artist to whom its execution is confided, will, I doa't not, be appropriate and interesting. And perhaps my readers, who approve of my deam, will permit me to add a suggestion applicable to the general subject. Our age has arrived almost at a mania for posthumous faneral monuments, and our cemeteries have been made show-places of very heterogeneous arts. The graveyard is no longer a spot for mounfal sympathies and sacred reflections; it has been made the new curiosity-shop for lounging indifference and ludicrous criticism.

WILLIAM JERDAN.

[We have much pleasure in publishing this tribute to the memory of Leigh Hunt from the oldest of his contemporaries—a gentleman who still lives and works among us, although upwards of eighty years a denizen of earth. Mr. Jerdan has outlived all his friends—the friends, that is to say, of his earlier life; for he has found many to be his ministers in his extreme age. At one time he was all-powerful as a critic; and it is but just to say of him—not yet a memory only—that his power was ever exerted with sympathy and generosity as well as justic; that young authors—who are old authors now—owe to him a large debt of gratifude for ready encouragement and hearty help. Years may, yet pass before we record his name among those who have been; but whoever may discharge that duty must write of him as a critic who ever felt pleasure in giving pleasure, and pain in giving pain—as one who not only never kept back the meritorious aspirant for fame, but ever 'gave him an onward help to the Temple—"how hard it is to climb!")



THE NEGLIGENT BOY.

FROM THE PICTURE IN THE COLLECTION OF W HOLDSWORTH ESQ. HALIFAX



THE

ROYAL ARMORY OF ENGLAND.

BY CHARLES BOUTELL, M.A.

CHAPTER XII.—THE ARMORIAL INSIGNIA BORNE BY THE SOVEREIGNS, PRINCES, AND PRIN-CESSES OF THE HOUSE OF TUDOR, AND BY THEIR CONSORTS. A.D. 1485-1603.

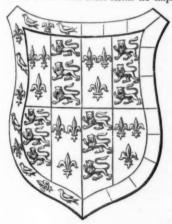


BADGE OF TUDOR.

AFTER he had won the Crown of England on Bosworth-field, on the 22nd of August, 1483, it Bosworth-field, on the 22nd of August, 1483, it was the policy of Henky of Richmond to declare that he had conquered and killed an usurper, while he himself succeeded as the rightful King by descent and inheritance. However specious such a policy may have been in those days, in point of fact it amounted simply to this—that he claimed to be the representative and heir of the Sovereigns of the House of Lancaster, who themselves were usurpers. But, in token of both his descent and his claim. Henry VII, bore the old Royal House of Lancaster, who themselves were surpers. But, in token of both his descent and his claim, Henry VII. bore the old Royal Shield of Edward III., charged with the insignia of the two realms of France and England, without any change or difference. After his politic marriage with the Heiress of York, Henry assumed and displayed the Yorkist Badge in conjunction with that of Lancaster, the Lancastrian having the precedence; and, on the other hand, he sought to dignify his descent from Owen Tudon, by asserting for that personage a line of illustrious ancestors, native Welsh Princes, and by himself assuming Welsh insignia.

Ancestors, native Welsh Princes, and by himself assuming Welsh insignia.

LIV. By her second marriage with Owen Tedos, Queen Catherine, the widow of Henry V., had two sons. Of these, the elder, Ednond Tudor, "of Hadham," by his half-brother, Henry VI., in the year 1452, was created Earl of Richmond; he married Margare De Beaufort in 1456 (see chap. xi., sect. lii.), and died in 1456. Arms: France acure, charged alternately with golden martlets and flears-de-lys; and with these Arms he impaled



ARMS OF EDMOND TUDOR AND MARGARET BEAUFORT.

the Beaufort Arms, borne by his wife, as in Fig. 90. Upon this Shield, which is blazoned on the monument of the Countess Margaret in

* Continued from page 212, and concluded.

Westminster Abbey as it is represented in Fig. 90, both the husband and the wife marshal the same Royal quartered Arms, but they difference with two distinct bordures. This example shows how impalement removes part of a bordure. The fleurs-de-lys were doubtless assumed and charged on his bordure by Edmond Tudor in right of his mother, a Princess of France; and the martlets may be supposed to have been derived from the Arms of his wife's mother, Margaret Beauchamp of Bletso, who bore gules, a fesse between six martlets or.

2. Jasper Tudor, K.G., second son of Queen Catherine and Owen Tudor; in 1452, Earl of

Pembroke; in 1485, Duke of Bedford; died in 1496, without issue. Arms: France Modern and England quarterly, within a bordure azure charged with martlets or. He probably assumed the martlets for the secondary difference of his bordure (the bordure itself being the primary), in consequence of their having been borne by the De Valences (as they are represented in Fig. 59), the first Earls of Pembroke, which title he also bore. His Great Seal has the field dispersed with the Planta-genists; and his Counter-seal displays his Shield of Arms, ensigned by a very large cap of estate, and supported by a dragon and a scall. This Shield is represented with displays his Shield of Arms, ensighed by a very large cap of estate, and supported by a dragon and a wolf. This Shield is represented, with



Fig. 91. ARMS OF JASPER TUDOR: FROM HIS COUNTER-SEAL

its accessories, in Fig. 91. He also impaled the | 76).

Arms of his wife, Catherine Widville, sister | Shie of Elizabeth, Queen of Edward IV.—argent, | Hes

a fesse and canton conjoined gules.

LV. Henry VII.; A.D. 1485—1509. Arms: before his accession, the same Arms as his father (who died while his son was an infant),—that is, F. Modern and England quarterly, with the bordure shown in Fig. 88 and in the dexter half of Fig. 90; after his accession,—F. Modern and E. quarterly, Fig. 77 (repeated). Crest:



Fig. 77 (repeated). HENRY VII.

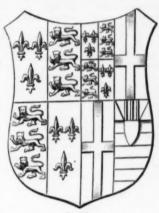
Fig. 77 (repeated). HENRY VII.

Fig. 60. Baddes: a red rose; a red and a white rose impaled; a red and a white rose of quarterly; a white rose charged upon a red one; a porteulli: a fleur-de-lys; also, the same figures, sometimes irradiated, and also each one ensigned with a Royal Crown; also, a hawthorn-bush, between the initials H. R., and ensigned with a Royal Crown; a red dragon; and a dun cow. Supportens: a red dragon and a white greyhound; or, sometimes, two white greyhounds; or, a golden lion and a red dragon. Chowns: one with two intersecting arches, and another with four; and the Crowns themselves rich and splendid. Examples: Seals; the chapel and monument of the King, and the monument of his mother, in Westminster Abbey; also magnificent sculptured achievements in

monument of his mother, in Westminster Abbey; also magnificent sculptured achievements in King's College Chapel, Cambridge.

2. ELIZABETH, "of York," QUEEN OF HENRY VII.; eldest daughter of EDWARD IV.; married in 1485; died in 1502. Arms: Quarterly; first, France Modern and England quarterly; second and third, Ulster (Fig. 63); fourth, Mortimer (Fig.

76). These Arms are represented, from the Shield upon the monument of the mother of Henry VII., in Fig. 92, impaled by the Arms of the King. The same marshalling appears on another very fine Shield on the monument



HENRY VII., IMPALING ELIZABETH OF YORK.

of the King and Queen, in Henry VII.'s Chapel. At Winchester, in the Lady Chapel, the Arms of Queen Elizabeth of York are marshalled thus, with the Arms of the King, her husband: F. Modern and E. quarterly, which in their turn impale Mortimer and Ulster quarterly.

LVI. ARTHUR TUDOR, K.G., PRINCE OF WALES, Duke of CORNWALL, and Earl of CHESTER: eldest son of HENRY VII. and ELIZABETH of York; died, 1502. Arms: F. Modern and E. quarterly, with a silver label. Badden and F. quarterly, with a silver label. Badden and pen fetterlock. Examples, on his monument in Worcester Cathedral; in Ludlow Church.

2. Catherine, "of Arragon," daughter of Ferdinand, King of Spain; wife of Prince Arthure Tudon; married, Nov. 14, 1501 (see

3. MARGARET TUDOR, elder daughter of

HENRY VII.; married, first, to JAMES IV., HENRY VII.; married, first, to James IV., King of Scotland; and, secondly, to Archibald Douglas, Earl of Angus. Arms: F. Modern and E., impaled by Scotland; also, the same impaled by the Arms of Douglas of Angus, quarterly, first, acure, a lion rampt. argent, crowned or,—for Galloway; second, or, a lion rampt. gules,—for Abernethy; third, argent, five in point gules,-for Wishart of Brechin; fourth, or, a fesse chequie argent and azure, sur-mounted by a bend suble charged with three buckles gold,—for Stewart of Bonkle; over all, in pre-tence, the paternal Arms of Douglas—argent, a heart gules; on a chief azure three mullets of the first.

4. MARY TUDOR, younger daughter of HENRY VII.; married, first, to Louis XII., King of France; secondly, to Charles Brandon, K.G., PRANCE: Secondly, to CHARLES BRANDON, R.C.,
Duke of Suffolk. Arms: F. Modern and E.,
impaled by France Modern; also the same Arms
impaled by Brandon,—paly of ten argent and
gules, a lion rampt. or, crowned per pale of the
first and second.

LVII. Henry VIII.; A.D. 1509—1546.

Arms: 1. During the lifetime of his elder brother, as Duke of York—F. modern and E., with ther, as Duke of Youk—F. modern and E., with an ermine label (Garter-Plate); 2. After 1502, as Prince of Wales—F. and E., with silver label; 3. As King—F. and E. Crest: Fig. 60. Badges: a red and white rose; a portcullis; a feur-de-lys; a white cock; a white greyhound contant. Supportens: a golden lion and a red dragon; sometimes, a red dragon, and either a bull, a greyhound, or a cock, all argent. out, a greynound, or a cock, all argent. Crown:
of two intersecting arches. Examples: Seals;
St. George's Chapel, Windsor, &c.
2. Catherin, "of Arragon," widow of
Prince Arthur Tudor; first Queen of Henry

Prince ARTHUR TUDOR; first QUEEN OF HENRY VIII. ARMS: Quarterly; first and fourth grand quarters,—Castile and Leon quarterly; second and third grand quarters,—Arragon—or, four pallets gules, impaling Sicily—per saltire, first and fourth, Arragon; second and third, argent, an eagle displayed sable, beaked and membered gules. In the base point, the Badge of Grenada—argent, a pomegranate slipped proper. Supportens: a lion and an eagle. Badges: a pomegranate; a sheaf of arrows; a rose. Impaled by HENRY VIII.

3. ANNE BOLEYN, second QUEEN of HENRY VIII. The Arms of Queen Anne Boleyn are the first which exemplify the usage, introduced by HENRY VIII., of granting to his Consorts "Augmentations" to their paternal Arms. It is a striking illustration of the degenerate conis a striking illustration of the degenerate condition of Heraldry under the second Tudor Sovereign. Arms: quarterly of six, the first three quarters being "Augmentation." 1. Lancaster—England, with a label of France; 2. Engoulesme—France Ancient, with a label of three points gules; 3. Guyenne—a lion of England; 4. Quarterly; first and fourth, or, a chief indented azure,—for Butler; second and third, argent, a lion rampt. sable, crowned gules,—for Rochefort; 5. Brotherton—England with a silver label: 6. Warrenne—chequee or and azure. Roceyor; b. Brotherton—England with a silver label; b. Warrenne—chequée or and azure. Supportens: a leopard, and a male grifin. Badge: a falcon crowned, and holding a sceptre. The Arms impaled by Henry VIII. See the choir-screen of King's College Chapel, Cambridge, to the south of the centre, on the west side.

4. Jane Seymoun, third Queen of Henry III. Arms: Quarterly of six, the first being VIII. ARMS: Quarterly of six, the first being an "Augmentation." 1. Or, on a pile gules, between six fleurs-de-lys azure, three lions of England; 2. Seymour—gules, two wings consoined in lure or; 3. Beauchamp, of Hache—Vairée; 4. Esturmi—argent, three demi-lions rampt. gules; 5. McWilliams—per bend argent and aules, three roses bendwise, counterchanged: gules, three roses bendwise, counterchanged; oker-argent on a bend gules three leopard's b. Coker-argent on a send guest three teopara's heads or. Impaled by Henry VIII., and blazoned frequently at Windsor and Hampton Court; also at Marwell Hall, Hampshire. Supportens: a lion and a unicorn. Badges: a phanix rising from a castle, between two Tudor

Anne, of Cleves, fourth Queen of Henry I. Arms: Gules, an inescutcheon argent; all an escarbuncte of eight rays or. Impaled VIII. by Henry VIII.

CATHERINE HOWARD, fifth Queen of HENRY VIII. ARMS: QUARTERLY; quarters first and

fourth are "Augmentations." 1. Azure, three heurs-de-lys in pale or, between two flanches ermine, each charged with a rose gules; 2. Bro-therton; 3. Howard Modern—gules, on a bend between six crosses crosslets fitchée argent, Scotland, but with a demi-lion only, and he shot through the mouth with an arrow; 4. Azure, two lions pass.
guard. or, the verge of the escutcheon charged with four half fleurs-de-lys gold. Impaled by HENRY

7. Catherine Parr, sixth Queen of Henry VIII. Arms: Quarterly of six, the first quarter an "Augmentation." 1. Argent, on a pile between six roses gules, three other roses of the first; 2. Purr—argent, two bars acure, within a bordure engrailed sable; 3. Ross, of Kendall—Or, three water-bougets sable; 4. Marmion—vairée, a fesse gules; 5. Fitz-Hugh—acure, three cherrons interlaced in base, a chief or; 6. Green—vert, three harts at gaze or. Impaled by Henry VIII. Badde: a maiden's head crowned, rising from a large Tudor rose.

The Royal Arms of Henry VIII. on his Great Seal are encircled with the Garter of the Order: CATHERINE PARR, sixth QUEEN of HENRY

Seal are encircled with the Garter of the Order; and this usage, thus for the first time introduced, has always been observed by the suc-

ceeding Sovereigns.

ceeding Sovereigns.

LVIII. EDWARD VI.; a.d. 1546—1553.

Arms: 1. As Prince Royal—F. and E., with a label argent. 2. As nominally Prince of Wales, on one of his Seals he bears, as the Wales, on one of his Seals he bears, as the Arms of the Principality—argent, three lions coward in pale gules (a similar Shield is also blazoned on a Seal of Edward V., as Prince of Wales). 3. As King—F. and E. Chest: Fig. 60. Badges: the sun in splendour; a Tudor rose. Supporters: a golden lion and a red dragon.

LIX. Mary; A.D. 1553—1558. Arms: F. and E. Badges: a pomegranate; a pomegranate and rose conjoined; a Tudor rose impaling a sheaf of arrows, ensigned with a Crown, and surrounded

of arrows, ensigned with a Crown, and surrounded with rays. Supportens: a golden lion, and either a golden dragon or a white greyhound; but, when impaled with the Arms of her husband, her Shield is supported by an eagle and a lion.

2. Philip, King or Spain, husband of Mary.
Arms: the same as those of Catherine, of Arragon (see lvii., 2); impaling the Arms of

Arragon (see Ivil., 2); impaling the Arms of Mary.

LX. ELIZABETH; A.D. 1558—1602. Arms:

F. and E. She also bore Arms for both Ireland and Wales: for the former—azure, a harp or, the strings argent; for the latter—quarterly, gules and or, four lions pass. guard. counter-changed (these lions are also blazoned as rampant). BADGES: the crowned falcon with a sceptre, of her mother; a Tudor rose, with the Motto—ROSA . SINE . SPINA ("a rose without a thorn"). In addition to the established Royal Motto, also, she used as her own personal Motto—semper. EADEM ("always the same"). Supporters: a golden lion, and either a golden dragon, or a white greyhound.

dragon, or a white greyhound.

The monument to Queen ELIZABETH, erected in Westminster Abbey by James I., in its general character closely resembles the companion monument, erected also by the same Prince to the memory of his mother. Both memorials are remarkable for their display of hemorials are remarkable for their display of heraldic insignia; and that of ELIZABSTH, in addition to such blazonry as has a direct refer-ence to the Queen herself, contains the Shields of Arms of all her lineal ancestors from Wil-

liam, impaling the insignia of their Consorts.

LXI. Jane Grey, eldest daughter of Henry GREY, Duke of Suppole, and of his wife Frances Brandon, who was the eldest daughter of Charles Brandon, Duke of Suppole, and of CHARLES BRANDON, Duke of SUFFOLK, and of MARY TUDOR his wife (see lvi., 4). The Lady JANE, accordingly, was great-great-grandchild of Edward IV.; great-grandchild of Henry VIII.; great-niece of Henry VIII.; and first-cousin once removed to Edward VI., MARY, and ELIZABETH; she also was second-cousin to MARY Queen of Scots, and, consequently, JAMES I. was her second-cousin once removed. She was married to the Lord Guild-FORD DUDLEY, SON OF JOHN, Duke Of NORTH-UMBERLAND; proclaimed Queen, July 7, 1553; deposed after a reign of ten days, and executed with her husband, Feb. 12, 1554. Arms: as Queen,—F. Modern and E. Quarterly: also, Green impaled by Dudley, that is,—Or, a lion rampt. queue fourchée vert, for Dudley; impaling,—

Barry of six argent and azure, in chief three torteaux, and over all a label of the second, for

CHAPTER XIII. - THE ARMORIAL INSIGNIA PRINCESSES OF THE HOUSE OF STUART; AND BY THEIR CONSORTS. A.D. 1602,



BADGE OF JAMES L.

On the death of Queen ELIZABETH the succession to the Crown of England devolved upon the representative of the sister of Henry VII., who had been married to James IV., King of Scotland. That Royal Lady, Margaret Tudor, the eldest daughter of Henry VII. and TUDOR, the eldest daughter of HENRY VII. and ELIZABETH of York (see chap. xii., sect. lvi., 3), represented the ancient Royal Line by direct descent, through her mother, from EDWARD III.; and when her brother's family failed, her own representative became his heir. After the fatal battle of Flodden, A.D. 1513, where James IV. of Scotland fell, Queen MARGARET, his widow, was married to the Earl of ANGUS. Her only grand-daughter by her first marriage, MARY STUART, QUEEN OF SCOTS, married her eldest grandson by her second marriage, HANKY, Lord DARNLEY; and their only child, James Stuart, became the representative and sole heir of both James IV. and Margaret Tudon; and, consequently, he succeeded to the Crowns of both Scotland and England.

LXII. James I., a.d. 1602—1625. As King of Scotland, before his succession to the English Crown, he bore the ancient Arms of that realm (Fig. 93),—Or, a lion rampont, within a double tressure fleurie counter-fleurie gules. The engraved example, Fig. 93 (drawn from the m



Fig. 93. SCOTLAND.

to Mary, Queen of Scots, in Westminster Abbey), represents the Royal Shield of Scot-land with exact accuracy. The number of the demi fleurs-de-lys is not determined; but their arrangement must be in conformity with that which is shown in Fig. 93. It is singular that even in the coinage this correct arrangement is rarely, if ever, displayed. The ancient Royal Crest of Scotland, assumed by Robbur II., about a.D. 1385, was a lion statant guardant gules; and, with some modifications, this Crest was retained till about a.D. 1550; then the Crest of Scotland became—On an imperial crown, a lion sejant affronte gules, imperially crowned, holding in the dexter paw a sword, and in the sinister paw a seeptre, both erect and proper. The ancient Royal Supporters of Scotland, two lions rampt, guard, appear for the first time on the secretum of James I. of Scotland, a.D. 1429: arrangement must be in conformity lions rampt. guard., appear for the first time on the secretum of James I. of Scotland, a.D. 1429: the lions, however, were superseded as the Scottish Supporters, some few years before the birth of Mary Stuart's son, by two silver uni-

As King of England and Scotland, under his rule united as Great Britain, James I. bore the Shield represented in Fig. 94, which is marshalled thus: — Quarterly; first and fourth (grand quarters), F. Modern and E. quarters, second, Scotland; third, Ireland,—azwe, a harpor, stringed argent. Supporters: a golden lion

and a silver unicorn; and these Royal Sup-porters have remained unchanged since his time. CREST: for England—a golden lion statant guardant, crowned, and standing on the imperial



Fig. 94. JAMES I., CHARLES I., CHARLES II., JAMES II.

cream, as in Fig. 95; for Scotland—the Crest already blazoned. The Crown in the Scottish Crest has the circlet heightened with eight fleurs-de-lys, from each of which rises one of the arches. An achievement of James I., blazoned in the Harleian MS., No. 6085, in the British Museum, has the shield ensigned by three helms and crests, severally for Scotland,



Fig. 95. CREST OF ENGLAND.

England, and France, MOTTO of JAMES I. : BRATI England, and France. Motto of James I.: Beatt Pacific. Baders: a rose, a thistle, a harp, a feur-de-lys, each one crowned; a white grey-hound contant; and a rose and thistle conjoined by divination, growing from a single stalk, and ensigned with one crown, to denote the union of the two realms. This last significant Badge is represented at the head of this chapter. 2. Anne of Denmark, Oursey of James I.

represented at the head of this chapter.

2. Anne of Denmark, Queen of James I. The Arms of this Royal Lady, the same as those borne by Frederick II., King of Denmark and Norway, are a complicated example of the elaboration of details, held in such high esteem amongst the Continental Heralds of comparatively recent times. I give the following blazon of the Arms from the Garter-Plate of King Frederick II., at Windsor: the comparison between the marshalling of this Shield and that of the Arms now borne by H.R.H. and that of the Arms now borne by H.R.H.
THE PRINCESS OF WALES (given in the next THE PRINCESS OF WALES (given in the next chapter) is both interesting and suggestive. The Shield is divided into four quarters by the national white cross of Denmark, which is charged upon a red cross to represent its own red field.

1. Denmark—Or, semée of hearts gules, three lions pass, guard, crowned in pale axurs (sometimes blazoned—crowned gold); 2. Norway—Gules, a lion rampt. crowned or, holding in his paws a battle-axe argent; 3. Sweden—Azure, three open crowns or; 4. Jutland—Or, ten hearts gules, in chief a lion pass, guard, axure; 5. In the base of the shield, and beneath the cross, the ancient ensign of the Vandals—gules, a wween. base of the shield, and beneath the cross, the ancient ensign of the Vandals—gules, a wyvern, its tail nowed and wings expanded, or. On an escutcheon of pretence, Quarterly; 1. Sleswick—Or, two lions pass, guard. azwre; 2. Holstein—Gules, an inescutcheon per fesse argent and of the first, having a nail in every point thereof in triangle, between as many holly-leaves all proper; 3. Stornerk—Gules, a svan argent, beaked sable, gorged with a coronet or; 4. Ditzmers—Azure, a chevalier proper, armed at all points, brandishing his sword, his helm plumed, his charger argent and its trappings sable. Over the whole, on an inescutcheon, Oldenburgh—Or, two bars on an inescutcheon, Oldenburgh-Or, two bars gules, impaling Dalmenhurst - Azure, a cross patee fitchee or.

LXIII. HENRY FREDERICK, K.G., PRINCE OF WALES, Duke of CORNWALL and ROTHSAY, Earl WALES, Duke of CORNWALL and ROTHSAY, Earl of CHESTER; eldest son of JAMES I., born, 1593; died, 1612. Arms: Fig. 94, with a silver label. CREST: Fig. 95, with a silver label. SUPPORTERS: those of the King, also differenced with the label of the Prince. Bapge: a plume of three ostrich feathers within a coronet, of which the circlet is heightened with alternate crosses patie and thems. do. but and fleurs-de-lys.

and fleurs-de-lys.

2. ELIZABETH, eldest daughter of JAMFS I.;
married in 1612 to Frederick V., Count Palatine, K.G., &c.; died, 1661. Arms: Fig 94,
impaled by the arms of her husband,—Quarterly;
first and fourth, the Palatinate,—sable, a lion
rampt. or, crowned gules; second and third, Bavaria,
—puly bendy argent and azure; over all, on an
inescutcheon gules, a mound and cross or, being the
insignia of the Electorate.

3. The infant daughters of Laws I. Mary

The infant daughters of JAMES I., MARY and Sophia, upon their monuments in West-minster Abbey, display the Arms, Fig. 94, marshalled on lozenges.

LXIV. CHARLES I.; A.D. 1625 — 1648; created Duke of ALBANY in 1601; Duke of

created Duke of Albany in 1601; Duke of York in 1604; K.G. in 1611; Prince of Wales, &c., 1616. Arms: as Duke of Albany, Fig. 94, with an ermine label; as Duke of York and Albany, Fig. 94, with the York label, Fig. 81; as Prince of Wales, with a silver label; as King, Fig. 94. He bore his father's Badges without his motto. As King, Charles I. Badges without his motto. As King, Charles I. also sometimes bore Fig. 94 impaled by the Arms of St. George. The Crown has four intersecting arches. On his two great Seals the King displays Banners of St. George and St. Andrew, severally held by a lion and a unicorn. Fine examples of his Arms are on the statue of Charles I. at Charing Cross, and St. Lohyi, College Oxford St. John's College, Oxford.

2. Henrietta Maria of France, Queen of

2. Henrietta Maria of France, Queen of Charles I. Arms: France Modern.
3. Henry, K.G., Duke of Gloucester and Earl of Cambridge; third son of Charles I.; died, 1660. Arms: Fig. 94, with a silver label charged on each point with three red roses.
4. Mary, eldest daughter of Charles I.; married, in 1641, to William of Nassau; died, 1660. Arms: Fig. 94; impaled by the Arms of her husband—Quarterly; 1. Nassau—Azure, semée of billets, a lion rampt. or, as in Fig 96;



Fig. 96. NASSAU.

2. Dietz,-Or, a lion rampt. guard. gules, crown Inetz.—Or, a ton rampt. guara. guars, crowned azure;
 Vianden,—Gules, a fesse argent;
 Catzelenenbogen,—Gules, two lions pass. guard. or.
 An escutcheon of pretence—Quarterly; first and fourth, Chalons,—Gules, a bend or; second and third, Orange,—Or, a hunter's horn azure, stringed and garnished gules. Over all — Geneva,—Chequée of nine, or and azure.

5. Henrietta Maria, youngest daughter of Charles I.; married, in 1661, to Philip, Duke of Orleans; died, 1670. Arms: Fig 94; impaled by Orleans—F. Modern with a silver label.

paled by Obleans—F. Modern with a silver label. LXV. Charles II., a.d. 1648—1684. Arms: as Prince of Wales, Fig. 94, with a silver label; as King, Fig 94. His Crown has two intersecting arches. On his Second Great Seal he ing arches. On his Second Great Seal he displays six Banners, severally charged with a crowned thistle, a crowned rose, a St. George and the dragon, a crowned harp, a crowned flux-de-lys, and the first Union Jack. He bore his father's Badges

Badges.

2. Catherine of Braganza, Queen of Charles II. Arms: Portugal—Argent, on each of five escutcheons in cross azure, as many plates in sultire, the whole within a bordure guies charged with eight castles or. Examples on the painted roof of St. Alban's Abbey, Seals, &c. LXVI. James II., a.d. 1684—1689. Arms: as

Duke of York, Fig. 94, with an ermine label (Garter-Plate); as King, Fig. 94. He bore his brother's Badges.

2. Anne Hyde, first wife of James II., died before his accession. Arms: azure, a cherron between three locenges or, impaled by the Arms of her husband as Duke of York.

3. Mary d'Ener, of Modena, second wife and Queen of James II. Arms: Quarterly, first and fourth, Este, — Argint, an eagle displayed sable, crowned or; second and third, Ferrara, — France Modern, within a bordure counter-indented or and gules.

or and gules.
4. The children of James II. by both his wives, who died in infancy or in early child-hood, if they bore any insignia, differenced Fig. 94 with a label either ermine or charged

Fig. 94 with a label either ermine or charged with torteaux.

5. Prince James Francis Edward, known as the "Old Pretender," would also bear his father's Shield as Duke of York; and his son, the "Young Pretender," Prince Charles Edward, would difference the Stuart Shield in like manner.

LXVII. WILLIAM III. and MARY, conjointly, LXVII. WILLIAM III. and MARY, conjointly,
A.D. 1689—1694; WILLIAM III. alone, till 1702.
ARMS: MARY, Fig. 94; WILLIAM, also Fig.
94. But, being an elected King, William III.
placed upon his Shield his own paternal Arms
of Nassau, Fig. 96, in pretence over all. During
their conjoint Sovereignty, the King and Queen
marshalled their Arms on a single shield by
impalement; accordingly, the Royal Shield
displayed, both on the dexter and the sinister
half, the some Strant Arms. Fig. 94. but these Arms on the dexter and the sinster half, the same Stuart Arms, Fig. 94; but these Arms on the dexter side (the King's Arms) had Nassau in pretence. This marshalling is shown in the diagram, Fig. 97. See the Great Seal.

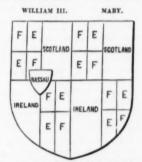


Fig. 97. DIAGRAM, SHOWING MARSHALLING OF ARMS OF WILLIAM III, AND MARY.

After the death of his consort, William III.

After the death of his consort, William III. bore Fig. 94 charged in pretence with Fig. 96; that is, he bore Fig 97 without its sinister half. LXVIII. Anne. A.D. 1702—1714. Anne. until May 1, 1707, Fig. 94; after the Union with Scotland, May 1, 1707, the Royal Arms were marshalled as they are represented in the diagram, Fig. 98; that is,—Quarterly, first and

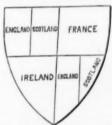


Fig. 98. DIAGRAM OF BOYAL SHIELD, A.D. 1707-1714.

Fig. 98. DIAGRAM OF BOYAL SHIELD, A.D. 1707—1714.

fourth, England impaling Scotland; 2. France;
3. Ireland. Examples: at Blenheim; on the pedestal of the statue at St. Paul's; the Great Seal, &c.
2. George, of Denmark, K.G., husband of Quern Anne; married, 1683; died, 1708.

Arms: Denmark, as borne by Anne, Queen of James I. (lxii. 2), with a label of three points ermine; Garter-Plate.
3. WILLIAM, K.G., son of Quern Anne, styled Duke of Gloucester; born 1689; died, 1700. Anne: Fig. 94, with a label of three points argent, charged on the central point with a cross of St. George. On the Garter-Plate of this

youthful Prince, over these Arms his Shield is charged in pretence with all the quarterings of Denmark; the Shield, environed with the Garter of the Order, is accompanied with the Royal Crest and Supporters, each one differ-enced with the label of the Prince.

LXIX. The Commonwealth, A.D. 1648-1660. The armorial insignia of the Commonwealth, which appear blazoned on the Great Seal of the which appear blazoned on the Great Seal of the realm, as it was formally adopted Feb. 8, 1649, are a curious example of Puritan Heraldry. Two years later this Seal appears in the following form:—Obverse,—A map of England and Ireland; in the channel a feet; in chief a shield of St. George; in base a shield of Ireland; Legend—"The Greate Seal of England, 1651;" Reverse -The House of Commons sitting; Legend-" In the third years of Freedome by God's Blessing restored, 1651."

2. OLIVER CROMWELL. The Seal of the Lord Protector, if there is in Heraldry the faculty of either expression or suggestion, is eminently characteristic of the man himself: on a Shield it bears,—Quarterly; first and fourth, The cross of St. George; 2. The cross of St. Andrew; 3. The harp of Ireland: over all, on an escutcheon of pretence, Cromwell—sable, a lion rampt. guard. This Shield the Protector supported with a crowned lion and a sea-horse; an he assumed, from the Royal Scals, the help the Motto—pax. queritur. Below the Shield is the Motto—pax. queritur. bello; and the circumscribing Legend is — olivarivs. dei. Gra. reipub. anglie. scotle. et. hiberne. &c.

CHAPTER XIV. - THE ARMORIAL INSIGNIA PTER AIV.—THE ARMORIAL INSIGNIA BORNE BY THE SOVERRIGNS, PRINCES, AND PRINCESSES OF THE HOUSE OF HANOVER, AND BY THEIR CONSORTS, INCLUDING THE INSIGNIA OF HER MAJESTY THE QUEEN, AND OF THE PRESENT ROYAL FAMILY.

Like another Queen Regnant, her great pre-Like another Queen Regnant, her great pre-decessor Elizabeth, Queen Anne was the last Sovereign of her race. With the close of the reign of the former Queen, the rule of the House of Tudon expired; and the sceptre passed from the House of Stuart when, in its turn, the reign of the latter Queen had also turn, the reign of the latter Queen had also been brought to a close. But, as the STUARTS succeeded to the TUDORS by right of descent through a female representative, and so under a new family surname carried on the ancient Royal Line, in like manner through a female representative of the STUARTS the Crown passed to the House of HANOYEE.

In chap. xiii., sect. lxiii. 2, are blazoned the Arms of ELIZABETH STUART, eldest daughter of King James I., with those of her husband, the Count Palatine. The issue of that marriage were eight sons and five daughters. They all either died unmarried, or were members of the Church of Rome, with the sole exception of the youngest of the five sister Princesses, Sophia, who in 1658 was married to Ernest Augustus, Elector of Hanover, and Duke of Brunswick and LUNENBURGH; and their eldest son, GEORGE LEWIS, who in 1698 succeeded his father in his Continental dignities and titles, in 1700 became (as heir to his mother then living) heir to the

Chown of Great Britain; and, on the death of Queen Anne, in 1714, this Prince (his own mother having died) succeeded and became King, with the style and title of George I.

LXX. George I., a.d. 1714—1727. Arms: Quarterly; 1. England impaling Scotland; 2. France; 3. Ireland; 4. Hanover. The Arms of Hanover are,—Per pale and per chevron,—1. Brunswick—gules, two lions of England; 2. Lunwaburgh—or, semie of hearts, a lion rampt, azure; 3. Westphalia—gules, a horse courant argent; over all, on an inescutcheon gules, the golden crocen of Charlemagne. These arms are represented in Fig. 99; and as they are thus blazoned in Fig. 99, these Arms were marshalled by Grorge I. in the fourth quarter of his Shield. This marshalling is shown in the diagram, Fig. 100, which, it will be shalled by George I. in the fourth quarter of his Shield. This marshalling is shown in the diagram, Fig. 100, which, it will be observed, differs from Fig. 98, the Second Shield of Queen Anne, only in the fourth quarter. In Fig. 98, the impaled arms of England and Sectland, which are marshalled in the first quarter, are repeated in the fourth quarter. In Fig.

100, the impaled Arms of England and Scotland appear in the first quarter alone; and, accordingly, in his Shield, George I. assigned to the Arms of *England* one half only of one quarter,



the Arms of Scotland occupying the second half of this same quarter; while the insignia of France and Ireland had each a whole quarter the second and third quarters respectively; and

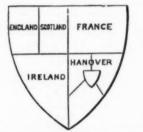


Fig. 100. DIAGRAM OF MARSHALLING OF SHIELD OF GEORGE I.

the fourth quarter was occupied by the Arms of Hanover

of Hanover.

2. SOPHIA DOROTHY, daughter of GEORGE WILLIAM, Duke of BRUNSWICK-ZELL, was married to her cousin, GEORGE I., in 1682, and consequently before his accession to the English Crown. It does not appear that this most un-happy lady (who died in 1726) was ever in England; nor am I aware that her armorial insignia were ever exhibited in this country. As she was her husband's cousin, her arms probably were the same as those which he him-self bore before he became King; that is to self bore before he became Ring; that is to say,—Quarterly of fourteen: 1. Brunswick; 2. Saxony; 3. Lunenburgh; 4. Eberstein; 5. Osnaburgh; 6. Homberg; 7. Diepholt; 8. The Electorate; 9. Lautenberg; 10. Cletenburg; 11. Hoya and Bruckhausen quarterly; 12. Hohnstein; 13. Reinstein; 14. Blankenberg.

3. Of the five brothers of George I., the property of the same and the

youngest, Ennest Augustus, in 1716 was created Duke of York and Almany, and Earl of Ulster; he died in 1728. Arms: The Royal Shield as it is indicated in Fig. 100, differenced with a charged on the control of the con with a label of three points argent, charged on each point with as many hearts gules. LXXI. George II., A.D. 1727—1760. Born,

1683. Arms: as Prince of Wales, on his father's accession in 1714, the Arms indicated

in the diagram, Fig. 100, with a silver label; as Kino, Fig. 100.

2. Caroline Wilhelmina, of Brandenburgh 2. CAROLINE WILHELMINA, of Brandenburgh Anspach, QUERN OF GRORGE II.; married, 1705; died, 1737. Her Arms, impaled by George II., which are quarterly of fifteen, as they are given by German heralds, are blazoned in full in my "Heraldry, Historical and Popular" (3rd Edition, p. 312), to which I refer for the details; and, in like manner, in the case of certain other elaborately quartered Shields, I shall be content here to specify the quarterings, while I refer for the full blazoning to my "Heraldry." The fifteen quarterings of the Arms of Queen Caroline are,—1. Magdeburg; 2. Prussia; 3. Stettin; 4. Pomerania; 5. Wenden; 6. Cassuben; 7 and 9. Crossen; 8 and 13. Halberstadt; 10. Nuremberg; 11. Minden; 12. Hohenzollern; 14. Stargard; 15.

Right of Regalia; and, over all, Brandenburgh. In his excellent "Regal Heraldry," Mr. Willement marshals this same Shield with several deviations from the foregoing quarterings.

3. Sophia Dorothea, daughter of George I.; born in 1687; in 1706 married to Frederick William I., King of Prussia; died in 1767. (For the Arms of Prussia, see sect. lxxix. 1.)

LXXII. FREDERICK LEWIS, K.G., PRINCE OF WALES, eldest son of George II.; born, 1707; PRINCE OF WALES, 1727; died, in his father's life-time, 1751; having married Augusta (who died in 1772), daughter of Frederick II., Duke of Saxe-Gotha. Arms: before 1727, Fig. 100. died in 1772), daughter of Frederick II., Duke of Saxe-Gotha. Arms: before 1727, Fig. 100, with a silver label of three points charged on the central point with a cross of St. George: an Prince of Wales, Fig. 100, with a silver label.

2. William Augustus, K.G., Duke of Cun-

BERLAND, second surviving son of George II.; born, 1721; died, 1765. Arms: Fig. 100, with born, 1721; died, 1765. Arms: Fig. 100, with a label having its points charged with a fleur-de-

lys between two crosses.

3. Anne, eldest daughter of George II.; born, 1709; died, 1759; having been married in 1734 to WILLIAM of Nassau and Orange, Stadtholder of Holland. She differenced Fig. 100 with a label of five points charged on each point with a cross of St. George.

4. AMELIA SOPHIA ELEANORA, second daughter

5. AMELIA SOPHIA ELEANORA, second daughter of George II.; born in 1711; died in 1786; an ermine label of five points.

5. ELIZABETH CAROLINE, third daughter of George II.; born, 1713; died, 1757: a silver label of five points, charged on each point with three red roses.

6. Mary, fourth daughter of George II.; born, 1723; died, 1772; having been married in 1740 to FREDERICK, Landgrave of Hesse

7. Louisa, fifth daughter of George II.; born, 1724; died, 1751; having been married to Frederick V., King of Denmark. LXXIII. Edward Augustus, Duke of York,

LXXIII. EDWARD AUGUSTUS, Duke of YORK, second son of FREDERICK LEWIS, Prince of Wales; born, 1736; died, 1767. Arms: Fig. 100, without the inescutcheon in the fourth quarter; label of five points of York.

2. WILLIAM HENRY, Duke of GLOUCESTER, Earl of CONNAUGHT; third son of Prince FREDERICK LEWIS; born, 1743; died, 1805. Arms: Fig. 100, without the inescutcheon; label of five points charged with a blue fleur-die-lys befine points charged with a blue fleur-die-lys be

ARMS: Fig. 100, without the inescutcheon; tabel of five points charged with a blue fleur-de-lys between four red crosses.

3. HENRY FREDERICK, Duke of CUMBERLAND and SRATHERN, Earl of DUBLIN, fourth son of Prince FREDERICK LEWIS; born, 1746; died, 1790. ARMS: as the last, but the label of

three points only.
4. Of the four daughters of Prince Frederick LEWIS, the eldest, Augusta, was married to Charles William Ferdinand, Duke of Bruss-

CHARLES WILLIAM FERDINAND, Duke of Brunswick, and died in 1813; ELIZABETH CAROLINE and LOUISA ANNE died, unmarried, in 1759 and 1768; and the youngest, CAROLINE MATILDA. the unhappy Queen of CHRISTIAN VII., of Denmark, died at Zell in 1775.

LXXIV. George III., a d. 1760—1820. Born, 1738. Arms: before 1751, Fig. 100, with a silver label charged on the central point with a red cross; as Prince of Wales, Fig. 100, with silver label; as King, Fig. 100, till the end of the 18th century: on the 1st of January, 1801, the fleurs-de-lys of France were removed from the Shield of England, and the Arms of the King

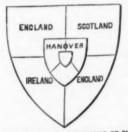


Fig. 101. DIAGRAM OF MARSHALLING OF SHIELD OF GEORGE III., ON JAN. 1, 1801.

were thus marshalled, as shown in the diagram, Fig. 101,—1 and 4. England; 2. Scotland; 3. Ireland; over all, in pretence, Hancer, the Shield of Hancer ensigned with the Cap of the

Electorate till 1816, when this Shield was enagned with a Royal Crown, as it is represented in

Fig. 99.

2. CHARLOTTE SOPHIA, of Mechlenburgh Strelitz, QUEEN OF GEORGE III.; born, 1744; married, 1761; died, 1818. Arms: impaled by those of the King, quarterly of six,—1. Mecklenburgh; 2. Wenden; 3. Schwerin Principality; 4. Ratzbergh; 5. Schwerin County; 6. Rostock; and, over all, Stargard. (See Heraldry, Hist. and Popular, Ed. iii., p. 212.)

burgh; 5. Schwerin County; 6. Notock; and, over all, Stargard. (See Heraldry, Hist. and Popular, Ed. iii., p. 312.)
3. FREDERICK, Duke of York and Albany, Earl of Ulster; second son of George III.; born, 1763; died, 1827; having married (in 1791) Frederica Charlotte Ulrica Catherine, of Prussia. Arms: impaling Prussia, before 1801, Fig. 100, but having in the fourth context the insecuthern areas.

RINE, of Prissia. Arms: impairing Prissia, before 1801, Fig. 100, but having in the fourth quarter the inescutcheon argent, and charged with a wheel of six spokes gules, being the insignia of the Bishopric of Osnaburgh; over all, a sileer label, on the central point a red cross. After 1801, Fig. 101, with the same label.

4. Edward, Duke of Kent and Strathern, Earl of Dublin; fourth son of George III.; born, 1767; died, 1820; having married (in 1818) Victoria Mary Louisa, sister of Leocold, King of the Belglans, and widow of the Prince of Leiningen, who died in 1861. Arms: impaling Saxe Coburgh, first. Fig. 100, and secondly, Fig. 101, with a silver label, on the central point a red cross, and on each of the other points a blue fleur-de-lys.

5. Errest Augustus, Duke of Cumberland and Teviotdale, Earl of Armagh, King op Hanover; fifth son of George III.; born, 1771; died, 1851: having married (in 1815) Frederica, of Mecklenburgh Strelitz, who died

Fig. 101, with a silver label differenced with a Neur-de-lys between two crosses; as King of

Hanover, Fig. 99.

6. Augustus Frederick, Duke of Sussex, b. Augustus Frederick, Duke of Sussex, Earl of Inverness, Baron Arklow; sixth son of George III.; born, 1773; died, 1843. Arms: the same as his brothers, with a label charged with two hearts between four crosses—

charged with two hearts besters, Juke of Cambridge, seventh son of George III.; born, 1774; died, 1850; having married (in 1818) Augusta, of Hesse-Cassel. Arms: the same as his brothers, with a label charged with a cross between four hearts; impaling Hesse Cassel.

8. Charlotte Augusta Matilda, Princess Royal, eldest daughter of George III.; born, 1766; died, 1828; having been married to Frederick I., King of Wurtemberg, who died

1765; died, 1828; having been married to Frederick I., King of Wurtemberg, who died in 1816 (see "Heraldry," p. 479). Arms: the same as her brothers (without the inescutcheon in the Arms of Hanover), with a label charged with a red rose between two crosses.

9. Argusta Sopula geond daughter of

with s red rose between two crosses.

9. Augusta Sophia, second daughter of George III.; born, 1768; died, 1840: the label charged with a rose between two ermine-spots.

10. ELIZABETH, third daughter of George III.; born, 1770; died, 1840; having been married (in 1818) to Frederick, Landgrave of Hesse-Hombero, who died in 1829: the label charged with a red cross between two roses.

11. Mary, fourth daughter of George III.; born, 1776; died, 1857; having been married (in 1816) to her cousin, WILLIAM FREDERICK, Duke of GLOUCESTER, only son of WILLIAM HENRY, Duke of GLOUCESTER (see Ixxiii., 2;

Henry, Duke of GLOUCESTER (see lxxiii., 2; and lxxiv., 14): the label charged with a red rose

12. SOPHIA, fifth daughter of George III.; born, 1777; died, 1848: the label charged with a red heart between two roses.

13. AMELIA, sixth daughter of George III.; born, 1783; died, 1815: the label charged with

hever (lxxiii., 2); born, 1110, having married his cousin Mary (lxxiv., 11), fourth daughter of George III. He bore the same Arms and label as his father, but differenced during his father's lifetime with a second label of three points argent, placed beneath the other label; he impaled the Arms of George III. differenced with a label charged with a race between two contours. ose between two cantons.

LXXV. George IV.; A.D. 1820—1830; born, 1762. Arms: as Prince of Wales, the Arms of George III. with a silver label; as King,

Fig. 101.
2. CAROLINE AMELIA ELIZABETH, of Bruns

Fig. 101.

2. CAROLINE AMELIA ELIZABETH, of Brunswick, QUEEN OF GEONGE IV.; born, 1768; married, 1795; died, 1821. Arms: impaled by the Arms of the King, quarterly of twelve,—
1. Lunenburgh; 2. Brunswick; 3. Eberstein; 4. Homberg; 5. Diephold; 6. Lauterbergh; 7. Hoja and Bruckhausen quarterly; 8. Diephold; 9. Holmstein; 10. Regenstein; 11. Clettenberg; 12. Blankenberg (see "Heraldry," p. 313).
3. Charlotte Augusta, of Wales, only child of Grorge IV.; born, 1796; died, 1817; having been married (in 1816) to Leopold, of Saxe Coburg Saalfeld, who in 1831 became King of the Brigians (he was born in 1790, and died in 1865). Arms, of the Princess: Fig. 101, without the inescutcheon, and also without the electoral cap or the Hanoverian Crown, the Arms being blazoned on a lozenge, and differenced with a label of three points argent, charged on the central point with a rose gules; the coronet heightened with crosses pattées, fleurs-de-lys and ducal leaves, as in Fig. 111. The Royal Supporters with the same label and coronet. These Arms, thus differenced, were assigned to the Princess, April 16, 1816; and, in 1818, a similar label, but of five points, was granted to her husband, then Prince Leopold. LXXVI. William IV.; a.d. 1830—1837; born, 1765. Arms: as Duke of Clarence and St. Andrews, and Earl of Munster, his label

St. Andrews, and Earl of Munster, his label

charged with a cross between two anchors; as

charged with a cross between two anchers; as Kino, Fig. 101.

2. Additional of Saxe Meinengen, Queen of William IV.; born, 1792; married, 1818; died, 1849. Arms; impaled by the Arms of the King, quarterly of nineteen,—1. Thuringia;

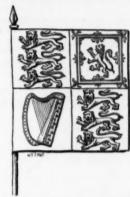


Fig. 102. ROYAL BANNER OF H.M. THE QUEEN.

2. Cleves; 3. Juliers; 4. Meissen; 5. Saxony; 6. Berg; 7. Westphalia; 8. Londesberg; 9. Thuringia Pfalz; 10. Orlamunde; 11. Eisenberg; 12. Pleissen; 13. Altenberg; 14. Regalia; 15. Brehna; 16. Marck; 17. Anhalt; 18. Hennebergh; 19. Racensberg (see "Heraldry," p. 313).

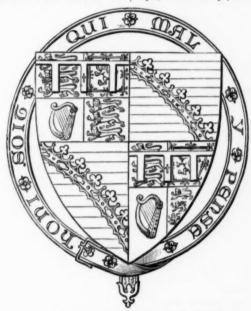


Fig. 103. H.R.H. ALBERT, THE LATE PRINCE CONSORT.

AND CRESTS.

LXXVIII. H.R.H. Albert Edward, K.G.,
PRINCE OF Wales, Duke of Cornwall and
ROTHSAY, Earl of Chester, Carrier, and
Dublin, Baron Renfrew, Lord of the Isles,



quarterly gules and or, four lions pass. guard. countercharges; for Cornwall,—sable, ten bezants, 4, 3, 2, 1; for Rothsay,—Fig. 93 with a silver label; for Chester,—azure, three garbs or; for Dublin,—Ireland with a silver label; for the Isles,—argent, on waves of the sea proper, a lymphad (ancient galley) sable; also a coat of uncertain authority for Carrick and Renfrew, ancient feudal dignities of the Heir Apparent of the Scottish Crown. All these Coats are marshalled quarterly on a Shield, to be borne as an inescutcheon upon the Arms of the Prince as an inescutcheon upon the Arms of the Prince as an inescutcheon upon the Arms of the Frince as Heir Apparent; and over all, in pretence upon the quartered inescutcheon, is marshalled the Shield of Saxony. Comoner: the Royal Circlet heightened with a single arch, as in Fig. 105. The Prince bears the Royal Crest and



Fig. 105, CORONET OF THE PRINCE OF WALES.

Supporters, differenced with his label and cara-

Supporters, differenced with his label and core-net; also, his own Badge of three ostrich feathers (see "Heraldry," p. 322). 2. Alexandra Caroline Mary Charlotte Louisa Julia, of Denmark, Princess of Wales; born, Dec. 1, 1844; married, March 10, 1863.

ARMS: Denmark, as borne by her father,
CHRISTIAN IX. This Shield, which in its mar-Chaistian IA. This Shield, which in its marshalling exhibits precisely the same order of arrangement as appears in the complete Arms of the Prince of Wales himself, is explained by the diagram, Fig. 106.; In this diagram, A. A. A. A. denote the white cross of Denmark with a

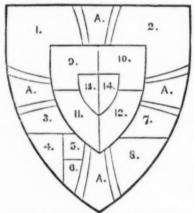


Fig. 106. DIAGRAM OF THE ARMS OF DENMARK.

red border : 1, is Denmark (as in the sinister half red border; 1. is Denmark (as in the sinister half of Fig. 104); 2. Schleswig; 3. Sweden Modern; 4. Iceland,—gules, a stockfish argent, crowned or; 5. Faroe Islands,—azure, a bock pass. argent; 6. Greenland,—azure, a polar bear rampt. argent; 7. Jutland; 8. The Vandals; 9. Holstein; 10. Stormerk; 11. Ditzmers; 12. Lanenburg,—gules, a horse's head couped argent; 13. Oldenburg; 14. Delmenhurst (soo lxii. 2: and also, "Horaldry." Delmenhurst (see lxii., 2; and also, "Heraldry,

p. 325).

Armorial differences have not yet been assigned to the youthful children of the Prince and Princess of Wales; but it may be assumed that the label of Prince Albert Victor, of Wales, will be silver and charged on the central with the cross of St. George.

pint with the cross of St. George.

LXXIX. The PRINCES and PRINCESSES, the younger sons and the daughters of The Queen, all bear the Royal Arms, Fig. 112, differenced with their own proper labels, and charged with Saxony, Fig. 107, in pretence; the Princesses who are unmarried bear their Arms on lozenges; but the reasonal but the married Princesses have their Arms impaled by the Arms of their Consorts. The Princes bear the Royal Crest and Supporters, with their own Coronets and labels; the Princesses bear the Royal Supporters with like difference. The Coronet of their Royal Highnesses is represented in Fig. 108, and the Coronet of the grandchildren of the Queen in Fig. 109.



Fig. 107. SAXONY.

The labels of the Princes and Princesses, the younger sons and the daughters of the Queen, are as follows:—





Fig. 109. CORONET OF THE GRANDCHILDREN OF THE

1. VICTORIA ADELAIDE MARY LOUISA, PRIN-CESS ROYAL, and CROWN PRINCESS OF PRUSSIA; cess Royal, and Crown Princess of Prussia; born, 1840; married, 1858, to Frederick William Nicholas Charles, Crown Prince of Prussia: the label silver, charged with a rose between two crosses gules. The Arms impaled by the Royal Arms of Prussia,—argent, an eagle displayed sable, crowned, armed, membered, and having on each wing a trefoil slipped, charged on the breast with the Royal Cypher F. R. crowned or, and holding in the dester claw a gulden scrive. and holding in the dexter claw a golden sceptre ensigned with a similar eagle, and in the sinister claw a mound azure the circle and cross gold. The clave a mound azure the circle and cross gold. The Prussian Shield is sometimes charged upon an eagle of Prussia (as in Fig 42); and it is supported by two savage men, wreathed, and holding clubs, all proper.

2. ALFRED ERNEST ALBERT, K.G., Duke of EDINEUEGH, &c.; born, 1844; the label silver, with a cost between two and one of the proper super states.

with a cross between two anchors quies.

3. ARTHUR WILLIAM PATRICK ALBERT; born, 1850; the label silver, with a red cross between o azure fleurs-de-lys.

4. Leopold George Duncan Albert; born,

1853; the label silver, with a cross between two

1853; the label silver, with a cross scatter heavts gules.

5. Alice Maud Mary, born, 1843; married, 1862, to Louis, K.G., Prince of Hesse-Darmstadt, who bears,—azure, a lion queue fourchée rampt, barry of ten argent and gules, crowned or, holding in his dexter paw a sword proper, its hilt gold. The label of the Princess has a red rose between two ermine spots.

6. Helena Augusta Victoria; born, 1846;

married, 1866, to Christian, K.G., Prince of Schleswig-Holstein-Sonderbourg-Augusten-BOURG, who bears,—quarterly, 1. Norway (lxii., 2); 2. Schleswig; 3. Holstein; 4. Stormerk; 5, in point, Ditzmers; over all, in pretence, quarterly, first and fourth, Oldenburg; second and third, Delmenhurst. The label of the Princess has a cross between two roses gules.

7. Louisa Caroline Alberta; born, 1848;

the label has a rose between two cantons gales.

8. Beatrice Mary Victoria Feodore; born, 1857; the label has a heart between two

LXXX. GEORGE FREDERICK ALEXANDER LXXX. George Frederick Alexander Crarles Errest Augustus, K.G., Duke of Cumberland and Teviotdale, Earl of Armagh, ex-King of Hanover, eldest son of the fifth son of Grorge III. (lxxiv. 5), differences the present Royal Arms of England with his father's label, charged with an azure feur-de-lys between two crosses gules. He married Mary, eldest daughter of Joseph, Duke of Saxe-Altenburgh. 2. George William Frederick Charles, K.G., Duke of Cambridge, Earl of Tipperary, Baron Culloden, the General Commanding-in-Chief, son of the seventh son of George III. (lxxiv., 7); born, 1819. Arms: the present Royal Arms, Creat, and Supporters differenced with a silver label with a cross between four hearts gules, and with his own Coronet, Fig. 110.



Fig. 110. CORONET OF COUSINS OF THE QUEEN,

3. Augusta, of Cambridge; born, 1822; married to Frederick William, Duke of Mecklenburgh Strelitz (see lxiv., 2). The same Arms, Coronet, and label as her brother.

4. Mary Adelaide, of Cambridge; born, 1833; married, 1866, to Francis Paul Louis Alexander (born, 1837), Prince of Teck. Arms, of the Prince: quarterly, first and fourth, bendy lozengy or and sable; second and third, or, three stag's attives in pale sable,—being the second and third quarters of the Arms of Wurtemburg. This Shield, represented in



Fig. 111. ARMS OF PRINCE TECK.

Fig. 111 is ensigned with the Coronet of the Prince. CRESTS: to the dexter, on a wreath, a talbot's head couped, tinctured as the first quarter of the Shield; to the sinister, on a cap of estate, of the Shield; to the simister, on a cap of char, a hunting-horn stringed or, issuing from the mouth-piece thereof a plume of three ostrich feathers severally argent, azure, and gules. Suppositions two lions rampant sable. With these Arms, Prince Teck impales the present Royal Arms of England, differenced with the label of Cambridge

Thus is the ROYAL ARMORY OF ENGLAND rought down to the end of this present year of



Fig. 112. THE ROYAL ARMS OF H.M. THE QUEEK.

JEWELLERY AND GOLDSMITH'S WORK

IN SYRIA AND PALESTINE.

PART III.

In Syrian villages and in Bedouin camps the horses and camels, and even the mules and donkeys, are regarded with especial and donkeys, are regarded with especial affection, and are treated almost as members of the family circle. They often rest under the same roof with their kindly owners, or share with them the shelter of

I have frequently seen a stall and manger in the common living-room of an Arab peasant's home, which usually consists of one large apartment only, with a raised dais, or platform, on one side, covered, in the day-time, with mats and cushions, form a divan; and at night spread with mattresses and pillows, to serve as the family sleeping-place. The lower part, or floor of the room, is used as a kitchen and

While travelling with my brother in Palestine, far out of the beaten track, and unencumbered by tents or European attendants, we have sometimes halted for the night at a village khan, thus simply constructed, and have eaten and slept in the same room with our native servants, and our horses and baggage animals. We made ourselves as comfortable as we could on the slightly-elevated daïs, while our four-footed friends rested just below, but within sight of us. Their mangers were actually hollowed out of the broad stone coping of the daïs on which we reclined.*

There are no railroads yet, in Syria, to interfere with the supremacy of these useful friends of man. The camel is still the indispensable companion of the wanderer in the desert, and the Arab horse, or surefooted mule, alone can traverse, in safety, some of the rocky steeps and narrow defiles of the Lebanon and of the hill country of Judæa and Galilee.

It is not surprising that these animals should be fostered and cherished, and that the favourite mare, or the pet camel, or the handsome mule, is often gaily decked with ornaments of gold and silver and embroidery. In the 8th chapter of the Book of Judges, and 21st verse, it is recorded that when Gideon slew Zebah and Zalmunns, the Kings of Midian, "he took away the ornaments that were on their the handsome mule, is often away the ornaments that were on their camel's necks," "ornaments like the moon." In verse 26, "the chains that were about their camel's necks," are alluded to.

In the present day, even the camels employed for carrying burdens, always have pleasantly sounding bells fastened round their necks, and their heads are decked with tufts and tassels of crimson or purple worsted. The camels employed to convey pilgrims to Mecca are much more gaily

The neck-chain of a favoured camel is commonly composed of a kind of fringe, made of bright-coloured, long worsted tassels, each tassel being headed by a silver ball. The front tassel is heavier and richer than the rest, or it is replaced by a crescent, or some large bands and bugles. cent, or some large beads and bugles.

Ornaments for the forehead and neck are or the foreness and field and field and made of appliqué work, composed of pieces of coloured cloth sewn on to leather, and then enriched with shells, and spangles, and beads. A very rich effect is thus produced with simple materials. Some of the

Bedouin women excel in work of this kind. Camels and dromedaries seem to be quite indifferent to the splendour of their trappings, but I cannot help thinking that an Arab steed, whether of high or low degree, is really gratified when he is adorned, on is really grained when he is adorned, on fête days, with chains of gold or silver, and rows of bells and coins, or of beads and shells. He tosses his head proudly, and is evidently delighted at the sound of his tinkling ornaments. One of the decorations most generally worn by horses and mylles in Syria is a large head of blue class. mules in Syria, is a large bead of blue glass, which is threaded on a woollen or silk cord. or attached to a massive silver chain fastened round the animal's neck. This is a charm to avert the influence of the evil eye, not only from the horse but from its

The blue bead is a substitute for a sapphire, which is said to be the most potent of precious stones in repelling dangerous and hurtful glances. These beads are manufactured at Hebron and at Damascus, and are sold extensively in the bazaars of

every town in the country. Another very common and desirable charm, is a horn or a tusk tipped and rimmed with silver, and suspended by a the chest of the horse. Large silver crescents are worn in the same way, with numerous silver coins attached to them. The horns of the crescent must always point downwards to ensure the efficacy of this charm. Small round plates of silver are sometimes substituted for the coins. The leather bands and straps of a horse's headgear are generally enriched either with embossed rosettes and studs and stars, of emooseed rosettes and stude and stars, or gold and silver or other metals, or else with the small porcelaneous shells called Cypræa moneta, which are regarded as valuable charms not only in Syria, but in many parts of Africa. | Tufts and tassels of bright-coloured worsted are universally worn, with good effect, on the heads of plebeian horses, mules, and donkeys.

The horses of the pashas and of the chief officers are most magnificently caparisoned on state occasions, and their saddles and saddle-cloths are covered with embroidery. I have seen some splendid and characteristic examples of Syrian horse-trappings, which reminded me of those represented in

the Assyrian marbles.

In the olden time it seems that one of the greatest honours that could be paid by an Eastern ruler to a favourite, was to allow him to be led in triumph through the chief street of a city, arrayed in royal robes, and riding on the king's own horse, or mule, or in a chariot, "with bridles of gold." "Thus shall it be done unto the man whom the king delighteth to honour.'

When H.R.H. Prince Alfred travelled through Syria and Palestine in the spring of 1859, the governors of the towns through which he was expected to pass, were all eager to do him honour, and they vied with each other in preparing their most valuable horses for his use, decking them with bridles adorned with gold, and saddles and addle-cloths richly embossed or covered

but he greatly preferred his own plain English saddle, and he only exchanged it for another when courtesy compelled him

There are many passages in the Hebrew Scriptures which tend to show that a large quantity of gold was imported into Syria

at an early period, and manufactured into at an early period, and manufactured into a variety of objects, especially personal ornaments. In the days of King Solomon the influx of gold increased greatly. His navy brought gold in abundance, and pre-cious stones from Ophir.* "Now the weight of gold that came to Solomon in one year was six hundred three score and six talents of gold, beside that which the chapmen and the spice merchants brought. And all the kings of Arabia and the governors of the country brought gold and silver to Solomon.

King Solomon seems to have delighted art. At his request, skilful artificers were sent to him from Tyre by King Hiram. The fittings and utensils of the Temple at Jerusalem were all of pure gold, and the furniture of the king's Cedar Palace was chiefly of this material. "And Solomon made two hundred targets of beaten gold; six hundred shekels of gold went to one shield; and he made three hundred shields of beaten gold. All King Solomon's driphe of beaten gold. All King Solomon's drinking vessels were of pure gold; none were of silver-it was nothing accounted of in those days." "King Solomon made himthose days." "King Solomon made himself a bed of the wood of Lebanon. He made the pillars thereof of silver, the bottom thereof of gold, the covering of it of purple, the midst thereof being paved with love for the daughters of Jerusalem."

"To drink in gold and to sleep upon gold "are enumerated among other very de-sirable rewards in 1 Esdras iii. 6. During my wanderings in Syria, I have occasionally my wanderings in Syria, I have occasionally quenched my thirst from a golden cup, but I never had the honour of sleeping upon gold, neither did I ever see, there, a bed of gold or of silver.† I was, however, on one occasion very pleasantly reminded of the above description of the bed of King

of the above description of the bed of King Solomon, and though the incident throws no light upon the goldsmith's art, I cannot refrain from relating it here. In the summer of 1857 I went to spend a few days at the country house of some Syrian friends whom I greatly esteemed. Their house was in the midst of a large Their house was in the midst of a large garden, situated about a mile and a half from Acre. I found that a very pleasant withdrawing-room had been prepared especially for me. Orange and lemon trees, roses and jasmine, shaded the six windows. A comfortably-cushioned raised divan extended round nearly three sides of the room, and to my surprise there was a tended round nearly three sides of the room, and, to my surprise, there was a small table, with European writing materials upon it, in a corner. It had been kindly placed there by my host, who told his wife that it was absolutely indispensable: and he assured her that I wrote more in one day than the rasha's chief more in one day than the pasha's chief secretary wrote in a month. After spendsecretary wrote in a month. After spending a very pleasant evening in purely Oriental style, in the moonlit garden, listening to Arab songs, learning the Arabic names of some of the constellations, and answering a multitude of questions about England, I was led by my kind hostess to

my room. A mattress and pillows, and a crimson satin quilted coverlet, had been spread for me on the matted floor, and two good-

The situation of the land of Ophir has long been a subject of discussion among Biblical topographists. The recent discovery of very extensive gold fields in South Africa, by a colonial elephant-hunter, will probably settle question, for there is every reason to believe that theserich mines, which are now called "the Victoria Diggings," were worked long ago, and yielded the gold with which the ships of King Solomon and of Hiram of Tyre used to be laden once in "every three years," but the ships of King Solomon and of Hiram of Tyre used to be laden once in "every three years," of the Victory of Egypt, at Alexandria, I saw there a magnificent canopted bed of solid silver. I was told that it cost 40,000 france. All the furniture of the room was of silver.

⁵ For some further description of these primitive dwellings, see pages 126 and 203 et seq. of the second edition of "Domestic Life in Palestine," by M. E. Rogers. Bell and Daldy, Lendon.

natured looking Abyssinian girls were waiting to see if I required their assistance. I was dismissing them, when the youngest sister of my host entered the room, softly singing. She carried in the corner of her muslin head-veil a large quantity of the delicate white flowers of the jasmine, carefully plucked from their green chalices. These fragrant blossoms she sprinkled over my mattress, saying, "Oh, Miriam, my friend, behold I strew your bed with love."

I had never before seen this done, so I inquired whether this was a pretty fancy of her own, or a common practice of the country. She said, "It is not my fancy, it is an ancient custom. This is called the carpet of love. It is a proper welcome for a beloved friend, and I rejoice that it gives you pleasure." She added that "Syrian brides are always glad when their beds are made fragrant with sweet flowers, especially the delicate flowers of the jasmine."

She gracefully reminded me that the flowers had been gathered by the hands of those who loved me, meaning herself and her family. Then she kissed me, and wished me happy dreams of good omen. When I was left alone I turned to the Song of Solomon to look for the verse above quoted (iii. 9, 10), and I made a note of this pretty illustration of it. I afterwards lighted on Prov. vii. 17—"I have perfumed my bed with myrrh, aloes, and cinnamon." At last I fell asleep, overpowered with the fragrance which filled the room.

But to return. No Solomon rules over Syria now, eager to enrich and embellish the land by developing its abundant resources, and giving protection and encouragement to native industry, arts, and commerce.

The capital which was accumulated in former days is ebbing away. Gold flows out of the country in a steady stream, guided by Turkish officials. The whole empire is being gradually impoverished. The Turkish piastre, which one hundred and fifty years ago represented about one sixth of a pound sterling, is now of the nominal value of twopence only; and this decrease of its value is but the consequence of the decrease of the precious metal.

This state of things is naturally discouraging to the goldsmiths and jewellers



of Syria, who, however, still retain their traditional taste and skill, especially in the production of personal ornaments.

production of personal ornaments.

The above is a beautiful and characteristic example of an Oriental jewel, which

may be worn either as a pendant attached to a neck-chain, or fastened to a head-dress. It is a crescent, formed of open filigree work of fine gold, enriched with five whole pearls; from this are suspended six small gold coins and an open filigree rosette, with a fine pearl in its centre, and three coins attached to it. It has a very rich and elegant effect. The engraving represents the exact size of the original. It is of modern workmanship, but the coins are all of the year of the Hejira, 1223 = A.D. 1808.

This design is very old, and a favourite one among the workers in gold and silver

in Damascus, Aleppo, and Beirût, as well as in Cairo; yet it is seldom that two of these jewels are seen precisely alike. The crescents and rosettes are continually varied in form and size and detail. I have frequently seen this pattern wrought in silver and set with turquoises. Very pretty earrings, of similar character, are made by suspending the crescent on three chains, which are fastened to a ring or a hook.

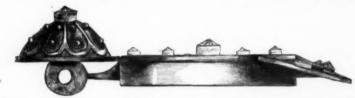
The next illustration represents one side of an ecclesiastical buckle, which belongs to the Melchite, i.e. the Greek Catholic Bishop of Damascus, and is used to fasten his lordship's girdle on fête days. It is of



fine gold, and is perhaps one hundred years old. The small hemispherical filigreed boss which forms the centre of the buckle, and conceals the fastening, has a fine ruby at its summit. The large circular plate of gold, enriched with filigree work, has a ruby in the centre, and six emeralds round it, just within the border. The outer, obtusely pointed, sloping compartment, is enriched with three diamonds.

The next engraving shows the profile of the same portion of the buckle, with the rather clumsy-looking eye under the boss. The opposite side of the buckle, to which a prettily-shaped but rather large hook is attached, resembles the above, except that the hemispherical boss is not repeated.

These drawings represent the exact size of the original, but I here introduce a sketch, on a small scale, of the back of the



entire buckle, to show how it is fastened, and that some idea may be formed of the effect of the whole. This buckle is delicately wrought, but there is an absence of



precision in the outlines which is characteristic of Oriental work, and not at all displeasing, for it stamps the work with

individuality.

A fortunate circumstance procured for me the opportunity of seeing this and many other ecclesiastical treasures. During my stay at Damascus I made the acquaintance of a very interesting young Syrian woman, a maker of vestments for the dignitaries of the Oriental Christian churches. A friend, who knew that I was interested in all kinds of work which require taste and skill, took me to see El Khayyâtah, in the summer of 1866. We found her seated on the floor at work, in the middle of a large, cheerful, many-windowed upper chamber, which opened on to a little terrace, shaded by a trellis-trained vine. Her pleasant manner as she rose to welcome us, and the intelligent, questioning look of her little boy, who came forward to kiss our hands, im-

pressed me favourably. I found that she was able by her own exertions to support herself and her child, as well as her widowed mother, comfortably. Her room was very clean, and neatly furnished. There was a raised divan on one side and a low divan on the other, both covered with Manchester prints. At the upper end of the room was a pile of mattresses, with a muslin curtain thrown over them, and at the opposite end stood three large carved walnut-wood presses, like old muniment chests.

El Khayyatah willingly showed me the work which she had thrown aside as we entered; it was a white silk orarion, on which she was embroidering crosses with

gold thread.

She asked me if any of the priests of the English religion wore very beautiful vestments. Before I could answer her question, a tall and slender, black-robed Melchite priest entered the room, rather shyly, accompanied by a hearty, good-natured looking cowled monk, who carried an immense bundle. The priest, who was addressed as "Abûna" (our father), and whose visit was evidently expected, was welcomed with great deference, and invited to take a seat on the low-cushioned divan. After introductions and salutations, the monk knelt down on the matted floor and opened his bundle. It contained a hand-

some but somewhat worn and faded set of vestments, and some pieces of damask and brocaded silk, of which to make new ones. El Khayyatah spread a large clean sheet on the floor, and placed the costly sheet on the floor, and placed the costly silks upon it. The monk, with a huge pair of scissors, was soon busily engaged in the task of "cutting out," assisted by the sempstress. He was amusingly eager and enthusiastic over his work, and now and then he consulted Abûna Philemon,

my pencil while I sketched some of the details, and made a careful drawing of an old silver buckle set with crystal bosses. With this drawing Father Philemon was so pleased that he volunteered to fetch something also for me to draw. so pleased that he volunteered to fetch something else for me to draw. He soon returned, bringing with him, among other treasures, the beautiful buckle, which, thanks to his courtesy, I have been able to transfer to the opposite page.

The next illustration is a full-size draw-ing of a silver buckle, made at Dameseur.

who, in the meantime, taught me the Eastern names of the vestments, and watched about three years ago. It is a good exing of a silver buckle made at Damascus

filling up the latter with filigree scroll-work, with which the apprentice was sup-plying him rapidly. The boy had by his side several yards of silver wire, which had been recently drawn out, and then twisted, by being rolled on a board with a flat stick, then flattened by being beaten on an anvil. till it became a narrow ribbon on an anvil, till it became a narrow ribbon of silver, with rope-work edges. The boy held this ribbon wire in his left hand, and with a small pair of pliers rapidly and cleverly twisted it into curls and scrolls and knobs, of various forms and sizes, as



shown in the sketch. He cut the wire with a pair of clippers of native manufacture. Abu Faddah teok up the tiny scrolls with a pair of nippers, and arranged them tastefully within the prepared framework, and then fixed them with solder.



Small grains, or globules of silver, were afterwards mounted in the centre of the scrolls. Abu Faddah then made five rosettes or bosses of coiled wire, and, after fixing them at the extremities and in the centre of the cross, he placed on the summit of each one a large-sized globule of silver. The richness of the effect of filigree-work mainly depends on the distribution of these globules, which give light and shade to the surface, and form a good substitute for pearls.

On Abu Faddah's bench there was a thick circular leaden plaque, about seven inches in diameter, dented on both sides with cup-shaped moulds of various sizes



and depths. These moulds are used for making filigree bosses and buttons, which, in the first stage, are like flat filigree rosettes; they are pressed in the mould to the required form.

the required form.

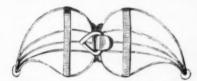
Smooth bosses of plain gold and silver are made by beating flat pieces of metal into the moulds, by means of suitable punches and hammers. The moulds vary in size from the eighth of an inch to nearly an inch and a half in diameter. The hemispherical hollow bosses thus formed are introduced with great taste in Oriental inwellery.

jewellery.
There were several little tazzas on the bench, filled with bosses or stude of this kind. Abu Faddah also had a good supply kind. of smooth, flat little pieces of silverof smooth, flat little pieces of silver—some of which were square, and others oblong and lozenge-shaped—ready to use according to his fancy. The general outline of his work alone seemed to be determined beforehand; it was evidently filled up with the worked to any set mattern. He worked out regard to any set pattern. He worked freely, with the few materials he had; he never copied anything exactly unless espe-cially desired to do so, and then it seemed to be irksome to him. The individuality of Oriental work is quite refreshing, to one accustomed to see the ornaments which are manufactured by the gross, and by machinery, in Western Europe.

MARY ELIZA ROGERS.



ample of modern Oriental work, and is a very favourite pattern. The raised rosette which conceals the hook and eye has a small but fine turquoise in its centre. On each portion of the buckle, it will be seen that there are three plain lozenge-shaped pieces of silver. The Oriental workman well knows how to introduce these smoothwell knows now to introduce these smooth-surfaced little reflectors to relieve and brighten a rich piece of filigree work, when precious stones are not used. The effect produced by this simple expedient is most excellent. To show how this



buckle is fastened, I have made a skeleton sketch of the back of it. It is worn by ladies, attached to silk or leathern belts. These belts are often further enriched by seven or more slides, made to match the I have introduced two such slides here. One drawing shows the front of a silver slide which should be worn with the above buckle; the other is a view of the back of a gold slide made to match a buckle gold circular ornaments and



bosses. These slides have a very good effect; I have seen as many as thirteen on one belt, fixed at equal distances from each other all round.

It will be observed that all the illustra ions of this article, and several in the preceding one, are of filigree work; and indeed this is the work in which Syrian jewellers especially excel, and of which they do more than any other kind. I had watched the process frequently, but one morning last summer I spent an hour or two in an Oriental jeweller's workshop on

purpose to make notes and sketches.

It happened that I was walking up one of the busiest of the busy but narrow streets of the flourishing little town of Beirût, observing how shops with glazed windows, stocked with European goods, and precided every by Every Italian. windows, stocked with European goods, and presided over by French, Italian, Greek, and Maltese shopkeepers, were gradually superseding the little stalls and niches in which the turbaned and tarbûshed Syrians sit among their wares, smoking or warring. As I wooseded slowly up the Syrians sit among their wares, smoking or working. As I proceeded slowly up the steep street, my attention was attracted by a little jeweller's shop on the right-hand side of the way, which seemed to me to be in a transition state, between a French boutique and an Oriental workshop. In the diminutive window were displayed several silver buckles and crosses, a few bracelets, a number of rosaries, some diamond and pearl head-ornaments, and a saucer filled with old coins and precious stones. I looked in at the open door, and saw that the occupants of the shop were Syrians, and busy at work; so I entered, and requested to be allowed to watch them for a little while, if my presence would be no interruption to them. I was cour-teously assured that I was heartly wel-come. I found that neither the master nor this two young apprentices could speak anything but Arabic, and they were not, like their little shop, in a state of transition, but thoroughly Oriental. One of the boys ran out to borrow a chair for me, and placed it just within the doorway. The jeweller, Abu Faddah, and one of the appropriate and the control of the second jeweller, Abu Faddah, and one of the apprentices, sat on the floor at work close by, but within a little enclosure, formed by a strong wooden partition, about half a yard in height.

Within this compartment, which was only about a yard and a half wide, and two or more yards in length, were all the implementar required for their art includ-

implements required for their art, including a forge, a brazier, a basket of charcoal, and an anvil. A tool-chest, with a firm rounded shelf projecting in front, served Abu Faddah as a bench. Upon this were the frames or skeletons of several buckles, square and round, and a well-proportioned Latin cross. Abu Faddah was engaged in

GOLDSMITH'S POEMS.

NEITHER the public nor publishers are willing to let Goldsmith die out; but the latter would scarcely care to keep him in memory unless they, were fully assured of the support of the former; and so long as he comes before the world in

such form and substance as in this elegant little

edition of his poems, there need be no apprehension that his works will be forgotten.

Goldsmith has a peculiar claim on the artists of this country, for he held a professorship—that of Ancient History—in the Royal Academy. This in itself would not, however, have sufficed to attract their notice, had there not



been in his writings so large and varied a portion of descriptive matter to invite illustration. Some time ago the members of the Etching Club made his poems the subject of one series of the beautiful engravings published by them. These, however, were, from the by them. These, however, were, from the limited number printed, and the necessary cost of production, placed beyond the reach of a

very large portion of the community, to whom they have now been made accessible by the means of wood-engraving in the volume before us. The manner in which these engravings have been executed is evidenced in the two examples which Messrs. Longmans and Co. have allowed us to introduce; the whole are excellent specimens of the art. The book itself



is one of the prettiest editions of the poet's writings we have ever seen, and many have

come under our notice. The title-page, how-ever, requires correction; out of the five artists whose names appear thereon, all are full members of the Royal Academy, except Mr. F. Tayler, who is a water-colour painter; but not one of the others is properly designated according to the rank he now holds.

SELECTED PICTURES,

FROM THE PICTURE IN THE POSSESSION OF MR. MORBY,

C.S. Lidderdale, Painter, "O. Greatback, Engra C.S. Ladderdale, Painter. G. Greatbach, Engraver.

The painter of this picture is an artist
who, in the department of genre subjects,
is rapidly acquiring a good reputation.

He first appeared at the Academy in 1856,
when he sent 'A Greenwich Pensioner,' when he sent 'A Greenwich Pensioner, and its companion, 'A Chelsea Pensioner,' with 'A Blind Woman Examining the Features of her Sleeping Child,' the latter, a singularly chosen subject, treated with much feeling and skill. In 1859 we find him arching considers his progress over his him making considerable progress over his preceding efforts, in a very pretty little composition entitled 'Happy! —an infant sprawling on the floor, while an elder sister tackles it with a feather, to the delight of the haby and the appropriate its little. the baby and the amusement of its mother, the baby and the amusement of its mother, who stands by. A yet more steady advance was apparent in his two pictures, 'Too Bad' and 'A Wood Carrier,' exhibited in 1863; as well as those of the year following, 'A Girl with a Net,' and 'Counting the Change,' also a young girl, who, returning from market, where she has been selling her eggs or other country produce, seats herself on a stile by the way-side to count over the day's proceeds—both in the count over the day's proceeds—both in the gallery of the Academy; and in that of the British Institution, "Wishing," Bird-keeping, and 'Looking Seaward." With two or three exceptions, the pictures

just enumerated, and others not referred to, consist of single figures, painted with great care and felicitous expression, and on comparatively small canvases. But last year Mr. Lidderdale ventured upon a work of somewhat large dimensions, and of higher pretension as a composition; it is that here engraved, by the courtesy of Mr. Morby, its owner, and which was exhibited at the Academy, under the title of 'Matelottes on the Bolonnais Coast waiting for the Boats.' We have chosen to call the picture by another, and, it may be presumed, a more appropriate name: for picture by another, and, it may be pre-sumed, a more appropriate name; for though the group assembled on the sea-shore may have gone thither to wait the arrival of the fishing-craft, the point of the composition is evidently in the little bit of open flirtation carried on between the man and the pretty, barefooted girl with whom he is conversing, or, perhaps, joking. It is clear, however, that, whatever subject is under discussion, it is not acceptable to the older female mounted up, high and dry, behind the younger. Her countenance indicates either anger or jealousy, perhaps both; and certainly, if the two stand in any degree of rivalship in a love-match, it is not difficult to see which of them stands is not difficult to see which of them stands the better chance of winning the day. The young woman seated to the right of the picture seems perfectly oblivious to all that is passing; her thoughts are probably occupied on some one of the crews of the expected boats.

The artist has succeeded in giving cha-racter to each of his figures; their actions, too, are natural and unconventional; and

too, are natural and unconventional; and the whole composition has the aspect of a true scene of French sea-side life. The only incomprehensible part in it is the rough mass of woodwork; it is picturesque enough, but one can scarcely make out what it all means, as it has no form to indicate what it has one then no to what indicate what it has once been, nor to what purpose, if any, it is to be converted, though the workman's tools and the splinters lying about show that it is undergoing some pro

cess or other.

THE POETICAL WORKS OF OLIVER GOLDSMITH. Illustrated by C. W. Cope, A.R.A., T. Creswick, A.R.A., J. C. Horsley, R. Redgrave, A.R.A., and F. Tayler. Memoir sers of the Etching Club. With a Biographical Memoir and Notes on the Poems. By BOLTON CORNEY, Esq. Published by Longmans and Co., London.



G.GREATBACH, SCU

COURTSHIP BY THE SEA-SIDE.

FROM THE PICTURE IN THE POSSESSION OF MR MORBY.

LONDON, VIRTUR & C9



EXHIBITION OF BRITISH AND FOREIGN ARTISTS.

SIXTEENTH YEAR

THIS exhibition, held in the French Gallery, command being small, necessitates that the pictures should be select. Two hundred works are hung, and one hundred and twenty-two artists represented: of these, some few of usual mediocrity serve, as it were, for padding or packing; the remaining majority are certainly up to accustomed average, while some signal productions shine out from the general mass, if not as stars of the first magnitude, as spheres of bright and peculiar light. The general appearance of the gallery is pleasing and pearance of the gallery is pleasing and well balanced, and brought together in the distribution of subjects and styles: there is no undue preponderance of any one school or clique; on the contrary, the collection has been compiled the contrary, the content has been compact in a wide catholic spirit, and is fairly repre-sentative of British Art in general, and of Foreign Art in some of its more popular mani-Contations. English works are naturally in the still the sprinkling of French and Belgian pictures is more than sufficient for rariety—it is enough to constitute a standard of comparison and to teach wherein our English school is deficient and Continental nations This juxtaposition of schools cann strong. gove otherwise than instructive. And, with w exceptions, the comparisons suggested are m works which rise to fairly representative merits. Thus, while the mission of the Dudley Gallery seems to be to foster youthful talent and to give encouragement where it may prove the greatest boon, the policy of the French Gallery has usually been to concentrate strength into small compass and to rely on artists were themselves strong in established position. The Dudley Gallery may be the Art of the future; the French Gallery is the Art of the period.

Iwo of our youngest Associates, Pettie and Orchardson, stand well, after their peculiar and eccentric fashion. Mr. Pettie is always intent on taking the spectator by surprise and on giving the public a sensation. There is even giving the public a sensation. There is over something outrageous and audacious in his latest attempt in this line, 'The Rehearsal;' the attitude of this ballet child going through her steps is the reverse of enticing: the whole thing is overdone and barely escapes coarseness. Having entered this protest, we readily admit the cleverness of the achievement. Yet the artist's technical methods are peculiar: his touch is off-hand, careless, and ragged, even to affectation. His colour—which is seldom other than good—he forces into effect through con-trast and opposition. The white skirts of the girl he here places against a red curtain, and black he makes to tell with force on a brown background. The second performance of Mr. Pettie, 'Ruined!' has more gravity and repose Pettie, 'Ruined!' has more gravity and repose than common. The tragedy—a man ruined by play—is depicted powerfully: the picture gains strength by unity of purpose: nothing irrelevant intrudes to distract from the main plot. Few artists know better what to do with a picture to make it tell: Pettie has a great future before him. the denser is that he may mistake efore him; the danger is that he may mistake ntricity for genius. Mr. Orchardson, too, is ready to fall into a like delusion—'The eccentricity seems ready to fall into a like delusion—'The Sick Chamber,' though clever, is scratchy; the picture is put together on the principle of lighting up broken tertiaries by bright spots of positives. The execution is so slight that in places the ground shows through and the outlines are left and emphasised with intent, in order to give decision and piquancy to the characters. With these, the most artistic works in the Gallery, we class Boughton's 'Last of the Mayflower.' The style is not so much English as French: the atmosphere is grey; the prevailing haze suggests more than grey; the prevailing haze suggests more than contains. as if receptive of an emotion in the broken, as if receptive of an emotion in the midst of prevailing negation. The tender blue upon the sea comes as an awaking, and the placing of the figures in the landscape is thoroughly true and felicitous in relations of

light and colour. Altogether, we can only say, if Mr. Boughton will sustain this rare merit, he is sure of a first position in the coming school of the immediate future. Also J. B. Burgess is an artist who still promises well, notwithstanding a certain falling-off since 'Bravo Toro.'
'The Favourite Padre' is yet another work in which the artist strives to emulate Phillip, and is mindful of the Sevillian manner of Murillo. Burgess, like the great artist of Andalusia, is harny, in the resisting of a children of the sevillian manner of murillo. happy in the painting of children; and his pictures, as a whole, have colour and power.

E. Long is another artist who, dedicating himself to Spain makes ranch display in this self to Spain, makes much display in this Gallery. He has certainly advanced consi-Gallery. He has certainly advanced considerably within the last year or two, and although his pictures have not diminished in size, they have, at any rate, increased in care. 'Christmas Charities at Seville,' is a composition, with more than one passage wrought to a pitch of which even a painter in the first rank might be proud.

The above are some of the leading pictures in the English school: we now turn to the Foreign. Bouguereau, Schlesinger, Bisschop, Frère, Aufray, Serrure, and Grönland are among the exhibitors who best deserve our notice. Bouguereau, who contributes three conspicuous works, has never commanded a first position in France: in the last great Exposition he obtained but a third prize in recognition of nine works of something above medicere merit. He may, as an artist, have somewhat disappointed public expectation, in-asmuch as he obtained the Grand Prix de Rome in 1850, and was made a Chevalier of the Legion of Honour in 1859. 'Le Jour des Morts,' exhibited in the Salon of that year, is a work which, for tenderness and expression, deserves its high repute. The three works now in Mr. Wallis's collection, if they do not bespeak a master's hand, are, at any rate, very charming for delicacy, refinement, and softness of finish. One especially—a replica of which is now in the Ghent Exhibition—'The Twins,' two children sleeping softly in mutual embrace, their tender limbs entwined, has seldom, indeed, been surpassed for prettiness of sentiment and for soft modelling of flesh. Schlesinger, who in Paris did not obtain the smallest recognition, is here in London, as everywhere else, coarse in style; yet 'En Deshabille' may, at any rate by its size, hope to create a sensation. Bisschop, a Dutchman, gains fine and rare qualities of colour; his treatment has analogies to the colour of Rembrandt and his school. We recolour of Rembrandt and his school. We regret that 'Charity' is so hung that its study of effect cannot be well appreciated; perhaps want of finish may have suggested to the hangers a place in a corner. Serrure, an artist recently seen to advantage in Leeds, exhibits an agreeable picture, clever and subtle in the treatment of light and shade; and Scholten, who has much realistic skill, bids fair, by a highly-wrought work, 'Inquisitiveness,' to do as fine a business in haberdashery as Wilhems, the great painter of satins. Grönland, we observe, has gone a little out of his habitual line; to fruit he adds a figure; the painting lacks vigour, but wins by grace. Perrault also, like rruit ne adds a ngure; the paintain according to the vigour, but wins by grace. Perrault also, like so many of his brethren on the Continent, paints figures of dimension out of all proportion to the import of the thought expressed.

'The Morning Meal' is common genre distended to the size of life; the execution is rather smooth, waxy, and weak. Between such a style and that of Faed the interval is wide indeed; and both again are equally distant from the charming manner of Frère. By the way, we may observe, this last artist has of late scarcely been at his best; he has, like Rosa Bonheur, lost his touch. 'The Portfolio' in scarcely been at his best; he has, like Kosa Bonheur, lost his touch. 'The Portfolio,' in this exhibition, is a fair example of his present phase. We note small pictures of merit by Maris and Aufray. The latter has a touch of that simple nature which, in the works of Frère, first seized upon sympathy. From the preceding enumeration, it will be seen that "the French Gallery," when devoted to a "winter exhibition," still conserves the credit of its foreign antecedents.

Many works of more or less merit remain to complete our synopsis of the contents of the exhibition. The next touch, however, we shall

give to our sketch must be in the way of disparagement. What could T. Faed, R.A., be thinking of when he offered this commonplace reading of "The Highland Mary?" The figure is a melancholy proof of what naturalism, as now understood, may do to sink our English school. 'Important News,' by A. Campbell, is a fairly good example of the homely, domestic class, thoroughly painted. 'Work and Play,' by J. S. Pott, is clever as common; street mountebanks make but a vulgar theme for a mountebanks make but a vulgar theme for a painter to expend his powers upon. Ritchie's 'Left out in the Cold' is very well painted. Lionel Smythe appears with alarming éclát, both here and in the Dudley; he may be secure of a brilliant future if only he will hold himself back from being too brilliant. 'Toilers of the back from being too brilliant. 'Toilers of the colour.' is shown, and redolent of colour. 'Fancy colour, ountebanks make but a vulgar theme for a sinter to expend his powers upon. Ritchie's Sea 'is showy, and redolent of colour. 'Fancy Free' is Smythe's best work; florid in colour, and fluent in composition, it is made for popularity. The genius of the painter needs chas-

What may be termed the obsolete pretty style has some few choice representatives. Mr. Dicksee, indeed, makes an effort to rise above the level of his former self in 'Taming of the the level of his former self in 'Taming of the Shrew;' the finish is high, the effort is great, the success doubtful. Le Jeune, A.R.A. has a pretty picture, 'The Trespassers;' the artist never deviates from the line of habitual refinement he has laid down as the leading principle of his style. Mr. Maw Egley, in 'The Unex-pected Return,' still persists in pushing his mannerism to perfection; between the black of his shadows and the unmitigated heat of his lights he permits no intermediate moderation. The whole thing is by far too good to be true.

The whole thing is by far too good to be true.

Of landscapes the gallery contains just about the usual supply. Creswick's 'Glen in North Wales,' a scene painted a thousand times, displays the academician's accepted merits. Vicat Cole, Leader and Lewis, Dillon and Davis, paint fairly well after their accustomed manners. Perhaps Vicat Cole chances for the moment to be scarcely at his best; his detail is more and more elaborate, at the expense of his general effect. On the other hand, Mr. Leader is not only unusually profuse in quanhis general effect. On the other hand, Mr. Leader is not only unusually profuse in quantity, but even in quality we recognise an effort to advance. Sometimes, as in 'The Highland Loch,' we find the artist rather violent in opposition of colour; indeed, Mr. Leader is in danger of mistaking crudity for brilliance, and of forcing contrast to the pitch of discord. Nevertheless, he holds first rank among our landscape artists. H. W. B. Davis, notwithstanding his signal successes, we may still be landscape artists. H. W. B. Davis, however, standing his signal successes, we may still be permitted to regard as in a dubious position.

'In the Dunes—Picardy,' has many of the artist's faults, and not his distinguishing merits. artist's faults, and not his distinguishing merits. G. F. Teniswood, in 'Paestum,' shows poetic feeling in treatment of line and colour. Mr. Frank Dillon has gained repose and the sentiment of quiet greys in his twilight picture of 'Siout, the Capital of Upper Egypt.' Mr. C. J. Lewis has committed himself to a style which is almost bound to break down. Here which is almost bound to break down. Here he exhibits a large picture with all the characteristics of littleness; even the title is a false pretence—'He sees with other eyes than theirs: where they behold a Sun, he spies a Deity.' The cornfield, &c., is painted with infinite pains, dotted with detail; but the picture fails of effect by a scattering fatal to concentration.

Of sea-pieces there are a few of some merit. which is almost bound to break down.

dotted with detail; but the picture fails of effect by a scattering fatal to concentration.

Of sea-pieces there are a few of some merit.

James Webb still paints in emulation of Stanfield; witness 'Bamborough Castle.' W. L. Wyllie has a seene mid-ocean, that proves in the artist the possession of ideas which further practice may enable him to carry out to completion. We are glad to observe that Mr. Wallis has secured one of Clays' peculiarly charming sea-pieces; none told better in the great Paris Exhibition. Clays is delicious in calms, as witness this 'Ternensen—Morning.' Clays, we presume, may be still comparatively unknown in the English market: a picture-dealer has an uphill game to play with mercantile patrons, who buy pictures as patent medicines, because a stamp and a name meet the eye. Altogether, Mr. Wallis has sustained with credit the reputation of this well-established gallery.

gallery.

DUDLEY GALLERY. CABINET PICTURES IN OILS.

THE SECOND WINTER EXHIBITION.

This exhibition is said to be an improvement on its predecessor, which claimed the indulgence of a first experiment. Such presumed advance we confess it is hard to recognise. Still it is fair to admit that this exhibition of oil-pictures, though inferior to that of water-colour pictures opened in the same room in the spring of the year, deserves encouragement and success, besome such exhibition is needed to fill cause some such exhibition is needed to his
the void left by the defunct British Institution. And even as to Art-merit, the present
collection, if measured by the standards of the
British Institution and the Suffolk Street Gallery, will not appear to disadvantage. Furthernery, win not appear to disadvantage. Further-more, the gallery deserves well so long as it shall be able to maintain against individual interests, within and without its managing committee, a catholic breadth and a bold inde-

Though the general average of the exhibition be low, yet certainly the merit of some half-dozen pictures is exceptionably high. For instance, the works contributed by Logica, Yeames, Crowe, and Marcus Stone have often been exceeded in size, though seldom surpassed stance, the works contributed by Legros, Marks, in Art quality. Legros, in his picture, 'Les Demoiselles du Mois de Marie,' has done his best to reconcile us to his ultra, uninviting, and rudely naturalistic style. The manner, which is essentially French, would be strange even in Paris; but there are signs that the artist is pre-pared to mitigate his chosen method, in order to meet the requirements of the English market. Yet we incline to think tertiaries might be managed with still greater delicacy, and forms to bend more willingly to grace and y. But though this last proof which made beauty. Legros has given us of his talents may leave much to be desired, yet do we see for the artist the promise of still greater achievements in the the promise of still greater achievements in the future. Eyre Crowe is another painter who, in this gallery, struggles laudably into better courses. 'Frères Ignorantins,' by this artist of eccentricities, is a work of mitigated horrors. Nothing more dreadful than the bust—almost out of sight—of the infidel Voltaire, horrifies the pious minds of 'The Brethren of the Contraction of Saint You.' The situation is gregation of Saint Yon.' The situation is strained and overdone, in order that the artist may make his picture; priests, to our know-ledge, are of intellect far too indolent to be aroused to this pitch of indignation by a mere bust. This objection would have less relevance, had it not been the habit of the artist to force his subject beyond the bounds of moderation. The painter has certainly made the most of his original and impossible thought. The mode in which he has wrought up the expression of the individual heads is beyond praise; each figure is marked in character, and pushed even to the verge of caricature. Even the attitudes of the three-cornered hats speak volumes; the church denounces heresy through the hatmaker and the tailor. It is a pity that the shadows are so black, that the harsh monotony of the lines is so unbroken, and that the background is not more varied; but these traits are the artist's manner, and we accept it as not only peculiar, but original and strong. Leslie, A.R.A., recurs to an oft-repeated thought: 'The Vicar's Daughter' is yet one more pale figure set in soft, green grass, which for this artist grows perennially, as the symbol of decaying senti-ment. Of course, the picture is exquisite of its kind, though in some points little more than a sketch. Marcus Stone, who has a genius un-certain and inconstant, shows himself at his certain and inconstant, shows himself at his very best in a small but admirable composition, 'The Past and Present;' this work, marked in character and pointed in purpose, proves the painter's consummate skill in Art treatment. 'The Long Sleep,' by Briton Riviere, has deservedly obtained commendation; the lines are well composed; the motive is strong and moving. Seldom, if ever, has H. S. Marks more matured or mastered a subject, after his inimitable manner, than in the thoughtfully-wrought picture, 'Tired Out.' He tells

his story, as usual, with quiet sentiment, pointed with a satire provocative of a laugh. Droll to the last degree is the solemn parade of geese who intrude by the open door upon the as usual, with quiet sentiment, poor man's solitude, looking with curious won-der on their master's guardless slumbers. Mr. Marks never paints a detail without a purpose; his realism always has an intentional value; his touch seems to us to gain in force, decision, and laconic aptness of expression. It is surely high time that the painter be put on the roll of the Academy. We cannot better close this para-graph of praise than with a small unpretending picture, 'Daily Occupations,' by Yeames, A.R.A. scarcely short of perfect for tone, keeping, and truthful relations of colour and light and and truthful relations of colour and light and shade. Eminently quiet, studious, and thoughtful is this simple work, wanting, perhaps, only in more precise drawing and modelling of the hand upon the door; the face, too, we think, might admit of better painting, especially towards the corner of the mouth. As for such secondaries as the texture of the lady's dress, and the surface of walls and floors, with their several light and colour-reflecting powers, nothing can be more observant than the artist's eye, or more truthful than his pencil. eye, or more truthful than his pencil. Mr. Yeames may not be fertile in fancy, but he is

certainly most faithful in his facts.

This Dudley Gallery is certainly tempting to the critic, had he but space at his command, to commend merits and eccentricities according to their several deserts. What, for instance, could be more delightful than to dwell at leisure upon Donaldson's dawdling 'Choir Practice'? intense in colour, maudlin in sentiment, feeble in anatomies, and altogether abortive, viewed as a birth either in nature or in Art. We would entreat this young artist to come out from this impressive but "pernicious nonsense," while yet return to simple truth may be permitted to him. Talent is seldom safe without yet return to simple truth may be permitted to him. Talent is seldom safe without wise direction. A word of caution might also be kindly given to Mr. Henry Wallis by his friends; never could we have thought it possible that the painter of 'The Dead Stonebreaker' would have perpetrated this 'Moorland.' Tourrier also, whose power has often been extolled in these pages, is sadly going to the had. 'A these pages, is sally going to the bad. 'A Street Sermon' is not redeemed by brilliant passages; the painter has sally forgotten himself in the management of the incidents, and the subordinate parts of his picture are in execution not so much sketchy as slovenly. Neither John nor A. H. Burr are at their best; yet the former ever and anon shows products which indicate that his former promise is not destined to disappointment. Houghton and Boughton are also two artists of whom it is difficult to understand where they are and what they are at; they each, however, here sustain the reputations they have severally won. George Chapman must be added to the list of painters who use this gallery as a field free for the trial of strange experiments. When will artists be content to attract attention by the unpretending ways of simple nature?

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the unpretending ways of simple nature?

Several works remain on which we would
gladly dwell did space permit. Very charming
and most truthful, for instance, is the little
'Spanish Gipsy' by J. B. Burgess: a study
admirable for character, tone, colour, and texture. D. W. Wynfield gains more than his
accustomed Art quality in the painting of two
girls 'In my Garden;' in one at least of the
figures there is considerable delicacy in light
and half shadow cast upon the face and dress:
this refinement may be taken as a set-off to
some crudity and abruptness of transition in
other passages. A study of a female head,
worthy of a Roman matron in the olden times,
made by Armitage, A.R.A., in the Isle of
Capri, has amazing force and light-giving
power—qualities gained, perhaps, of necessity Capri, has amazing force and light-giving power—qualities gained, perhaps, of necessity at the expense of delicacy. The picture tells at a distance with wondrous brilliance. The gallery, indeed, gains much by several successful studies of single heads. 'A Study from Nature,' by Miss Solomon, is brilliant for light, colour, and transparency; we do not often in these days encounter a more felicitous attempt at flesh-painting. 'A Roman Lady,' by Simeon Solomon, is not of the artist's best. We must not omit to mention a study by Miss

Starr, the Academy gold medalist, of Starr, the Academy gold medanst, of some-thing more than promise by its direct truth to nature; neither is it possible to pass by a head by Miss Wells, unsurpassed in the whole gallery for precision of drawing, firmness of touch, and broad, solid, yet transparent paint-

touch, and broad, solid, yet transparent painting.

The landscapes in oils in this winter exhibition are mostly inferior to the landscapes in water-colours in the spring exhibition of the same gallery. Some of the painters of these landscapes are, in fact, primarily water-colour artists, who are merely trying a 'prentice hand in oils. Nevertheless, there are some few studies which, specially as studies, deserve commendation. For example, Miss Blunden's conscientious transcript of 'Marsden Rocks' is every way most praiseworthy. The artist may yet tious transcript of 'Marsden Rocks' is every way most praiseworthy. The artist may yet recover from the hardness and dryness of her style, and the scratchy scattering of her details; indeed, this picture shows that her earnest labours cannot fail of their reward. C. P. Knight's 'Falmouth' again gives proof of this artist's observant eye and delicacy of poetic feeling. 'The Reigate Valley' shows J. M. Carrick's accustomed care. 'A Canal Evening,' by George Mawley, is vague and misty; sentiment is here weakness. Whatever be the artist's talents—and they are avowedly considerable talents—and they are avowedly considerable— it is evident that he has little command over his materials. J. W. Bottomley has combined rustic figures and landscape cleverly; the landscape has vigour, the figures have action and meaning. Dillon secures to his 'Ishmael' sentiment and solemnity, under the glow of Featern sunset; the artist here, as in other products of his pencil before us, is, as usual, poetic. John Parry gives the public a pleasant surprise; this popular vocalist, it is known, can pass from a song to a picture. 'The Farm near Exmouth,' which he paints, is brilliant and sparkling. The style, which is somewhat beyond that of an amateur, may have been borrowed from Bright, or, in part, from Nasmith; it shows more of pre-established system than of immediate contact with nature. Another curiosity is 'The City of Florence,' as painted by Spencer Stanhope, an artist who, we believe, has been accounted a genius by his believe, has been accounted a genius by his friends. This picture is strangely black and blurred; we should conjecture that the city was suffering under a dispensation of Egyptian plagues, and the artist under visions of the night usually termed nightmare. Certainly, when we knew Florence, the fair city of flowers, bright in the sunshine, ere the phantom Liberty had blighted her happy days, she was not thus, as in the picture of Spencer Stanhope, shrouded in sackcloth. Edgar Barclay exhibits several studies made in Italy, under a southern clime: studies made in Italy, under a southern clime; brilliant they are, though denuded of atmosphere—sunny, but yet somewhat chalky. George Mason, another artist nurtured in the south, sends studies "from nature," some nearly as invisible as if made, not by twilight, but midnight. They will be prized, not from the painter's merit, but for his mannerism. Yet one, at least, has rare qualities of tone and colour; paint from this artist's brush ofttimes issues forth as poetry.

The sea and the shore are happy in having

fallen under the sway of Henry Moore and Arthur Severn. Henry Moore, as heretofore, Arthur Severn. Henry Moore, as heretolore, is pearly in greys, pure in atmospheric tones, sportive in play of wave, sparkling in catching lights glancing through rain-clouds. His studies made on the sea-shore are fresh as briny ocean, breezy as the wind that curls the crested wave. Arthur Severn, on the other hand. wave. Arthur Severn, on the other hand, launches from the shore into mid-ocean; nothing less circumseribed than infinite space will give to his require to the same of the shore in the same of the sa will give to his genius scope. The attempt has more of boldness than success; yet may be admired the subtle management of the colours, the delicate transitions from greys to greens

and tender tertiaries. This, the second winter exhibition, deserves ell. That there is need of this additional gallery is proved by the fact that nearly double as many pictures were sent in as could possibly be hung; yet in some measure it is an equivalent to the artist for the closing of the British Institution.

PINXTON CHINA, &c.,

BEING HISTORICAL NOTICES OF THE CHINA WORKS AT PINXTON; OF MASON'S PATENT IBONSTONE CHINA; AND OF THE EARTHEN WARE WORKS AT BRAMPTON, WHITTINGTON MOOR, AND OTHER PLACES.

BY LLEWELLYNN JEWITT, F.S.A.

THE Piaxton China Works, to which I have alluded in a previous article,* are, perhaps, amongst the most interesting of the extinct amongst the most interesting of the extinct China manufactories of the kingdom. Established by a gentleman of considerable taste, managed in the practical and decorative departments by a man of wonderful skill and of extreme artistic talent, these works produced in their earlier days a body of considerable beauty, and a style both in form and in decoration. and a style, both in form and in decoration, scarcely surpassed by any of their contemporaries. To their history I propose to devote a

portion of my present chapter.

The village of Pinxton (which is a large portion of my present chapter.

The village of Pinxton (which is a large parish in East Derbyshire, close on the borders of Nottinghamshire) is straggling and uninteresting in appearance, but its district is extremely rich in mineral treasures. It is principally inhabited by colliers and other "hardy sons of toil," who work in the collieries and ironstone mines and furnaces of the neighbourhood. It has a station on the Erewash Valley Railway, and the Cromford Canal also runs through it. It is watered by the Erewash river and by other small streams, and is, despite the smoke which occasionally blows across it from the distant furnaces, and the blackness of the coal which, with the red waste from the ironstone pits, &c., shows itself on every road and pathway, pleasant enough for an occasional visit. Having coal in abundance, and means of transit by canal close at hand, with a peculiar clay in its measures which might be advantageously worked, Pinxton certainly was a desirable place for the establishment of potteries, if not of china works.

The manor of Pinxton belongs to the family of Coke, the same family as the Cokes of Trusley and the Cokes of Melbourne (from whom that place passed to the Lambs, and thus, having given the title of "Lord Melbourne" to the pregiven the title of "Lord Melbourne" to the premier, into the hands of Lady Palmerston, its
present possessor), and to one of this family,
John Coke, Esq., the establishment of the china
works is owing. Mr. John Coke was the
voungest brother of D'Ewes Coke, Esq., the
lord of the manor; the second brother being
Sir William Coke, Judge of the Supreme Court,
Ceylon, who died at Trincomalee, in Ceylon.
The present head of the family is Lieut.-Col.
E. T. Coke, of Debdale.
Mr. John Coke passed several of the early
years of his life at Dresden, and there, doubtless,
sequired that love for porcelain ware which
induced him in later times to commence the
manufactory at Pinxton. In the latter part of
the last century, having an idea that some native
clays found on the family estates near Pinxton

clays found on the family estates near Pinxton might be made available for the manufacture of china ware, Mr. Coke entered into correspondence with Mr. Duesbury, the owner of the Derby China Works and of other equally celebrated manufactories, and sent him samples of his clays for trial and experiment. Whatever encouragement or otherwise he received from Mr. Duesbury—and I have reason to believe that encouragement was not given—the result of his own convictions and his own trials, &c., determined Mr. Coke on starting the works, actermined Mr. Coke on starting the works, and he made an engagement with William Billingsley, t of the Derby China Works; and having built a somewhat large and very conveniently arranged factory, commenced the manufacture of china ware, as I have previously stated, in 1796. stated, in 1796.

William Billingsley was, as I have in a winam Billingsley was, as I have in a former chapter stated, the son of William and Mary Billingsley, of the parish of St. Alkmund, Derby; his father being employed at the Derby China Works, and dying whilst he was yet a boy. In 1774 he was apprenticed by his widowed mother to Mr. Duesbury, the proprietor of the Derby China Manufactory, for five years, "to learn the art of painting upon china or porcelain ware." The original indenture of his apprenticeship is still carefully preserved by Mr. Wheeldon, an aged gentleman, who was nephew to Mrs. Billingsley. In 1796 William Billingsley, who had become one of the best, if not the best, living flower-painters on English porcelain, left the Derby

painters on English porcelain, left the Derby China Works, where he had been employed for the long period of twenty-two years, and where he had earned for himself an honourable artistic fame, and removed to Pinxton, occupying, with fame, and removed to Pinxton, occupying, with his wife, his wife's mother, and two daughters, a part of the factory built by Mr. Coke. Here Billingsley succeeded in producing that beautiful granular body which he afterwards perfected at Nantgarw and at Swansea; and here, too, he showed, stimulated by Mr. Coke's good taste, faultless forms in his services and a high style of excellence in decoration. He brought with him several experienced workmen and artists him several experienced workmen and artists from the Derby Works, and took into the factory, and instructed, several young people of Pinxton and its neighbourhood. His own time Pinxon and its neighbourhood. Also win time was thus so fully occupied with the management of the works, with the arrangement of the concern, and with the "overlooking" of the persons employed, that, unfortunately, his own skill and his own splendid colouring of roses

and other flowers were lost to the manufacture; and thus we do not find that the expressed fear of his late Derby employers that "his going into another factory will put them in the way of doing flowers in the same way, which they are at present entirely ignorant of," was sustained. In fact, while employed by Mr. Duesbury, Billingsley was in every way master of the art he had been taught; and he had acquired a peculiar method—entirely peculiar to himself—of painting roses which, with his free and truly artistic grouping and harmonious arrangement of colours, made his pieces so much sought after, that orders were constantly sent in for objects "painted with Billingsley's flowers." At this period of course his whole time was devoted to painting, and his heart was in his work. After leaving his employer, his attention was naturally, in the new sphere in which he found himself at Pinxton, almost wholly given to the practical instead of the Art portion of the establishment, and thus none, or scarcely any, of the known examples of Pinxton China hear avidence of heing his handiwork. Indeed. and other flowers were lost to the manufacture; any, of the known examples of Pinxton China bear evidence of being his handiwork. Indeed, it is not too much to say that, from the time when he closed his connection with the Derby Works, his Art-skill declined, but his manu-

The works at Pinxton were built by the side of the canal, and the workshops formed three sides of a square. These are still in existence



at the present day, and are shown in the accom-

at the present day, and are shown in the accompanying vignette. They are now converted into cottages, and are occupied by colliers and others. The kilns, &c., have entirely disappeared. The place and cottages are still called "China Square," or "Factory Square."

Through some misunderstanding or other, the arrangement between Messrs. Coke and Billingsley was not of long duration, and in a very few years—probably about 1800 or 1802—Billingsley left the place and removed to Manspieln, where he for some time occupied himself in decorating and finishing china ware which he bought in the white state in Staffordshire. He afterwards, as I have already shown, removed to Brampton, Torksey, Wirksworth, Worcester, Nantgarw, Swansea, and Coalport, where he died about 1827 or 1828.

The group of china engraved on the following Bill.

where he died about 1827 or 1828.

The group of china engraved on the following page is a selection of pieces made during Billingsley's time at Pinxton. The pieces are all remarkable for the beauty of the body and of the glaze, and some of them are also remarkable for the excellence of the gilding. The coffee-pot in the centre is one of a set * bearing, in oval borders, views of different places either in Derbyshire or elsewhere. These landscapes

are excellently painted, of a peculiar brownish i effect which pervades the whole colouring, by James Hadfield, who was the best landscape painter at the works. The views chosen on the various services which have come under my notice consist of celebrated places in different parts of the country as well as of local views: for instance, Pinxton Church, Darley Hall, Hartington Bridge, Ashwood Dale, Buxton, Wingerworth Hall, Tong Castle, Saltram, Menai Straits, Wanstead Church, Frog Hall, Caerphilly Castle, &c. The tea-pot and stand are of elegant shape, unusually narrow and carefully gilt; the stand is of peculiar form. The cup and saucer have the "Derby sprig" (Tournay sprig), as it is frequently called, i.e., a bud of forget-me-not sprig of blue and green. The coffee-mug and flower-pot tell their own tale. green. Inc.

After the close of Billingsley's connection with the Pinxton Works they were carried on by Mr. Coke with the assistance of a Mr. Banks. Afterwards Mr. Coke took Mr. John Cutts to manage the concern, and he became a partner in the works. In the later part of the time the manufactory was carried on by Cutts alone. At the close of the Pinxton Works, which took place about 1818, Mr. Cutts removed into Staffordshire—fixing himself at Lane End—

Art-Journal, p. 186, ente.
For an account of William Billingsley and the works
ablished by him, see pp. 186 and 219 ante.

^{*} Sets of this kind are of extreme rarity.

where he commenced business; at first buying

where he commenced business; at first buying ware in the white and finishing it for sale.

After Billingsley's removal from Pinxton, the character of the ware underwent a change.

The granular body of which I have spoken as

produced, and afterwards brought to such perfection, by him, was his own secret, and he zealously kept it. On leaving Pinxton this secret, naturally, left with him, and, of course, the goods produced after that time were of a



different and much inferior body. The later ware approached pretty closely the ordinary china body of the time, and had a slightly blueish tint in the glaze. The decoration was

blueish tint in the glaze. The decoration was also, as a rule, not equal to what it had been in the earlier days of the factory.

Among the workmen brought from Derby along with Billingsley, were Thomas Moore, a clever thrower; Ash, also a clever thrower and turner, and many others of repute. Among the painters, &c., were James Hadfield, who was the chief landscape painter; Edward Rowland, also a clever painter of landscapes; Morrell, who painted landscapes and flowers; Richard Robins, from London; William Alvey (afterwards of Edingley), and others, including Slater and Marriott. Slater and Marriott.

No especial mark was used at the Pinxton Works. The number of the pattern was occasionally given, and sometimes a workman's mark was added; and although other marks scere used, none seem to have been adopted as distinctive of the works.

distinctive of the works.

One peculiarity connected with the Pinxton China Works remains to be noticed: it is the issuing of "chainé money," i.e., tokens representing different values of money, made of china, and payable as money among the work-people and others, including shopkeepers. These works issued in a time of difficulty, so that they were issued in a time of difficulty, so that they were only temporary conveniences, and thus they possess great interest. They were oval in form, thicker in the middle than at the edges,

and bore the value, 10s., 7s. 6d., 5s., 3s. 6d., 1s. 6d., and 1s. respectively, in gilt figures, on their surfaces. These tokens were used as promissory notes, being issued to the workmen in payment of wages, and by them paid away as money. When returned to the works their value in money was given for them, and they were broken up and destroyed. They were payable in and around Pinxton, on one side as far as Sutton, but their payment did not extend to Mansfield. They were called "Mr. Cokes' coin," or "chainé money" (china money), in the provincialism of the locality.* and bore the value, 10s., 7s. 6d., 5s., 3s. 6d., 1s. 6d.

It is pleasant to see how the memory of the old china-works at Pinxton is cherished by its inhabitants of the present day, among whom some of the people who worked there are still, at a ripe old age, living. One of these, now in her 85th year, who began to work at the factory when but a child of some eleven years of age (at that time named Elizabeth Smith), and became ultimately the chief bur-Smith), and became ultimately the chief burnisher of the works, is now in full possession of all her faculties, and delights in describing, which she does with marvellous accuracy, all the processes employed. To her wonderful memory, and to that of others, as well as to documents and long personal research, I owe the information now for the first time given recogniting this interesting manufactory. regarding this interesting manufactory.

CHESTERFIELD, WHITTINGTON, AND BRAMPTON.

As a sequel to the brief history of the Pinxton China Works, it may not be uninteresting to say a word or two about those at Brampton and at Whittington in the same neighbourhood, and at Whittington in the same neighbourhood, especially as much good ware and many specialities of design, &c., were produced at those works. It is only necessary to premise that the goods produced at these places are usually, in general parlance, called "Chesterfield ware," these two places being close to the borough of Chesterfield, where potworks have existed for a considerable period.

The Whittington Potteries on Whittington Moor t are of very old establishment, having

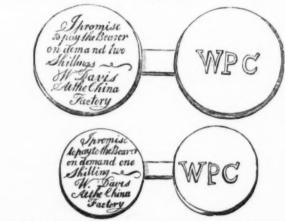
Moor + are of very old establishment, having

been in existence—at all events, those of Brampton—since about the middle or perhaps early part of the last century, if not longer. Here the ordinary brown ware of the period was manufactured; the ware being of extreme hardness and closeness of texture, and having a rich warm reddish-brown colour. About the year 1800, and for some years later, the works, which were near the racecourse, were held by Mr. William Bromley, who, in addition to the ordinary brown ware, made also a white, or cream-coloured, earthenware of fine quality. In this fine body he manufactured dinner, tea, and other services, principally decorated, in the prevailing manner, with transfer-printing in blue. He also practised batt-printing for some of his goods. Mr. Bromley also made some experiments in, and succeeded in producing a very good, china ware, but he did not prosecute this branch of manufacture to any extent. In these works I feel, as, perhaps, is but natural, somewhat more of a personal interest than in some others whose history it has been my pleasant lot to write; but this very interest it is which, to some extent, determines me to make my notes on Whittington and Brampton on the present occasion more brief than they deserve. At the time of which I am writing, when his friend, Mr. Bromley. Brampton on the present occasion more brief than they deserve. At the time of which I am writing, when his friend, Mr. Bromley, was producing the fine earthenware, and was experimenting on porcelain bodies, my late father, Mr. Arthur Jewitt, then a young man, was residing at Brampton, and was in habits of close intimacy with Mr. Bromley. My father being a man of scientific, as well as of high literary attainments, and being, moreover, a good artist, took considerable interest in his friend, Mr. Bromley's manufacture, and at his own house at Brampton, he entered with spirit into a series of experiments in enamelling and enamel-printing, and in other processes for decorating the wares of his friend, Mr. Bromley. For this purpose he caused to be erected in his own house two enamel kilns, one of which he had constructed on the ordinary simple principle of heating, and the other on one of which he had constructed on the ordinary simple principle of heating, and the other on the spiral principle. He also fitted up, for the purpose of these private experiments, a small printing-room, and here, being, as I have said, a good artist, he tried various processes for transferring aqua-tints and etchings (which he etched and prepared himself) by the batt-process, both on to the biscuit and on to the white glazed ware. By this process he produced many remarkably successful transfers; but, "like the boy who dug up the seeds in his garden day by day, to see if they were sprouting, and so killed them, he was always so impatient to see the result of his experiments that he did not wait for the fire in the kilns to die out, but opened the doors, and so frequently spoiled all the pieces." Sufficient, however, remained each time to show that he was right in

been in existence—at all events, those of Bramp-

and engraved by my friend Mr. Binns. Two of these, for the purposes of comparison, I here give. They will be

seen to bear on one side the printed words, "I promise to pay the Bearer on demand two Shillings" (or other sum).



"W. Davis, at the China Factory." And on the other side,
"W. P. C." (Worcester Porcelain Company), in raised capital letters.

† Whittington, it must be borne in mind, is a place of considerable historical and antiquarian interest. The family of De Whittington, to which "Dick Whitington" belonged, took its rise and its name from this place;

and at the "Cock and Pynot" ale-house here, the great Revolution of 1688 was planned; the "Revolution House" and the "plotting-chair" being matters known to most historical readers. Here, too, the Rev. Samuel Pegge, the great antiquarian writer lived; he being Rector of Whit-tington. "Pynot," it may be added, is the provincial name for the magpie.

The only other examples I have met with of porcelain tokens issued by china works are those issued by the Worcester Foreclain Company, which have been described

his experiments, and that his trials were all that be desired.

Besides transfer-printing, he tried some interesting experiments on surface-painting on the biscuit. Only one example of this ware is known to exist, and this fortunately has now recently come into my own possession. It is here engraved. It bears a view of (I believe)



Renishaw Hall, and part of the park, with deer, &c. The body is extremely light, and the painting highly artistic. It is simply surface painted on the biscuit. It is a small flower-pot, or "bow-pot," and saucer, and is only a few inches in height. inches in height.

These experiments are highly interesting in These experiments are highly interesting in connection with the Whittington and Brampton potteries. They were very successful, and showed that had my father devoted his time and his talents to the process, great results would have been achieved. As it was, he prosecuted his inquiries as an amateur only, and from a simple love of the art, and his name, until now, has never been publicly associated with the fictile history of the country. I felt that it was due to the memory of one of the most talented of men, and the best of parents, that before closing my series of histories I should place his name on record in connection with an art in which, for a short time, in midst of a busy literary life, he took such a lively

Mr. Bromley continued the works for some years, when they continued the works for some years, when they changed hands. He was a man of great ability and of much spirit, and did more to further the standard of excellence of the works in his district than any of his contemporaries. He had three sons, Samuel Brom-ley, who was a poet of no ordinary stamp, and was a Baptist missionary to Jamaica and other countries; Joseph Bromley, who entered the army; and the Rev. James Bromley, whose name is well known in connection with the Wesleyan persuasion. The works afterwards belonged to Messrs. Robert Bainbrigge and Co.

The potworks at Whittington, in the early part of the present century, were carried on by Mr. William Johnson and Mr. Aaron Madin.

The potworks at Brampron have, like those at Whittington, been established for some generations, and the wares produced appear uniformly to have been the ordinary brown ware. In the scale present the condinary brown ware. ware. In the early part of the present century there were six earthenware manufactories in Brampton, which were conducted by Mrs. Blake, Mr. William Bridden, Mr. Luke Knowles, Mr. Thomas Oldfield, Mr. John Wright, and Mr. Thomas Oldfield, Mr. John Wright, and Messrs. Edward Wright and Son, respectively. At the present time there are also several potworks here, the principal being, I believe, those of Messrs. Oldfield and Son, and Mr. Matthew Knowles. At these and the other factories brown wars of a remarkably hard and durable brown ware of a remarkably hard and durable character, are made in great perfection and in immense quantities. The clays principally used are Stanedge clay, from the East Moor in Derbyshire, some few miles away, and Brampton clay,

procured closer at hand. The first of these will stand much more heat than the latter, and therefore the two are usually mixed. Dorset stand much more heat than the latter, and therefore the two are usually mixed. Dorset clay is also to some extent used. The glaze is salt glaze. At Messrs. Oldfield and Son's, filters of excellent design and construction, bottles of various kinds, bird or pigeon fountains, ornamental butter-pots, scent-jars, jugs, and a large variety of other articles, besides the usual variety of domestic vessels, are made in large quantities. The trade is both home and foreign, quantities. The trade is both home and foreign, the latter being principally with Holland, a large quantity of pots for boiling on the turf

fires being constantly exported. The carbon filters are a feature of these works, as are also a large variety of ornamental pipes, &c.

At the establishment of Mr. Matthew Knowles the same general descriptions of goods are produced; but here an immense number of articles are made for the Australian markets, as well as are made for the Australian markets, as well as for the home trade. Filters of peculiar construction; tobacco-jars highly ornamented; "Punch" jugs of striking design, and other jugs designed and modelled with great taste; puzzle-jugs; posset-pots; candlesticks of classical design and good execution; bread-baskets; toast-racks; tea-kettles; flower-pots and vases; grotesque tobacco-pipes, and a large variety of other goods, besides the usual domestic vessels, harrels, bottles for are made at these works. other goods, besides the usual domestic vessers, barrels, bottles, &c., are made at these works, and are as good as the common nature of the material will admit. Indeed, for brown ware, I believe no district can compete with the neighbourhood of Chesterfield for durability, hardness, and excellence of glaze.

The other smaller potworks at Brampton pro-

duce the usual brown ware, of very simil character to those of the works just spoken of

In the earlier days of the Chesterfield Pot-In the earner days of the Christericle Pot-teries, it is worthy of noting, those curious drinking-vessels, "Bears," were, as at Notting-ham and other places, made. Of these I hope some day to give a series of curious examples in con-nection with their heraldic significance, in the Art-Journal. The puzzle-jugs, also from this locality, of which likewise I shall have more locality, of which likewise I shall have more to say another time, are many of them very curious and interesting. Potworks have been in existence at Chesterfield for a very long time, and are named by writers in the middle of last century as being then in work. The productions were, like the others in the same neighbourhood, a fine and remarkably hard and diverable become were. durable brown ware.

TICKENHALL POTTERY.

A pottery existed at this place as early, at all events, as the reign of Queen Elizabeth. The ordinary coarse domestic vessels were made, ordinary coarse domestic vessels were made, and also some decorated ones, with human heads for handles, &c. The ware was coarse, but very hard, the colour a dull brown, nearly black, in some instances with a yellow slip. Pilgrims' bottles, jugs, and many other things, were bottles, jugs, and many other things, were made here, of which I shall yet give a more extended notice, as well as of other early potworks in the same district.

MASON'S IRONSTONE CHINA.

The ware usually but erroneously known as The ware usually but erroneously known as "Leek Pottery" (so called, but without any claim to the name, by Marryatt and Chaffers), is one of the highest developments of earthenware for decorative services, and is certainly, at the same time, one of the best, most beautiful, and durable of bodies. Of extreme hardness and solidity, and of faultless colour, it is capable of receiving the highest styles of decoration, and of becoming, in fact, equal to the finest china in richness of colouring and in artistic manipulation. A few words on this important manufacture, the earlier specimens of which are now so much sought after by collectors, are essential to the thread of my narralectors, are essential to the thread of my narra-tive in this series of histories.

The manufacture of this peculiar ware owes its origin to Mr. Charles James Mason, a potter of great skill and of commendable taste, who, or great skill and or commendatic taste, who, after a long series of experiments, took out, in 1813, a patent for the process, and carried on its manufacture for many years with great spirit and success.

Mr. Mason was, it will be noticed, at this time (1813) of Lane Delph, near Stoke-upon-

Trent, and here he carried on his manufactory. "Lane Delph," it ought to be stated, in the many changes which have been made in the names of places in the pottery district, is now synonomous with Middle Fenton. The manufacture was at this time carried on under the styles of "G. M. and C. J. Mason" and "Charles James Mason and Co." The partners were Charles James Mason, the patentee of the Ironstone China, and his brother, George Miles Mason, who, in 1832, unsuccessfully contested the then new district borough of Stoke-upon-Trent in the first election after it was constituted a borough; his successful competitors being Josiah Wedgwood and John Davenport, both, like himself, manufacturers in the district. both, like himself, manufacturers in the district. After a time Mr. George Mason retired from the concern, and it was then continued by the patentee alone. The concern, however, for want of capital and from other causes, gradually dwindled down, until at length the moulds and copper-plates, &c., on which an immense amount of money had at one time or other been expended, got into various hands as securities for debts, and Mr. Mason thus became involved and crippled in his transactions. In 1851, Mr. Francis Morley purchased the patent, the moulds, copper-plates, and entire business, from Mr. Mason, and having got these matters together from the various parties who held them, removed the whole to his manufactory.

Mr. Morley, whose connection with potte-es commenced in 1835, having married Miss Ridgway, one of the celebrated family of manufacturers of that name, succeeded to the very old-established concern of Messrs. Hicks, very old-established concern of Messrs. Hicks, Meigh, and Johnson, which he carried on for a time under the style of "Messrs. Ridgway, Morley, Wear, & Co.," and afterwards by himself alone. This manufactory is one of the oldest in the Potteries. It was in existence in the early part of the last century (probably established about 1720), and afterwards belonged to John Baddeley, an eminent potter, who died in 1772. Here, it is said, printing in oil was first practised. Messrs. Hicks,* Meigh,† and Johnson were among the most successful of the first practised. Messrs. Hicks,* Meigh,† and Johnson were among the most successful of the manufacturers in the district, and produced, among other wares, a remarkably good quality of ironstone china. Besides this, they were large manufacturers of earthenware of the ordinary and finer kinds, and of china. They and their successor, Charles James Mason, were the only makers of ironstone china; and when Mr. Morley, who purchased their business. Mr. Morley, who purchased their business, became also, later on (in 1851-2), the owner of Mason's process and of his moulds, plates, &c., he became the *only* manufacturer of iron-stone ware. Having united the two manufac-tories, he removed Mason's concern from Fenton to Shelton, and entered with great spirit into the production of goods on Mason's principle, increased his trade very considerably, and by close application and a scrupulous care in the decorative department, established a lucrative business. In the first French Exhibition of 1856 Mr. Morley exhibited some samples of his iron-stone china, selected hastily from such of his general goods as happened to be in the ware-house, and for them was awarded the first-class medal.

medal.

About nine years ago, Mr. Francis Morley retired from trade and sold his entire business, moulds, plates, &c., to Messrs. G. L. Ashworth and Brothers, who continue the works. Mr. Morley, on his retirement, purchased the beautiful estate of the late Sir Francis Darwin (son of the celebrated Dr. Erasmus Darwin), Breadsall Priory, Derbyshire, which he has greatly improved, and in which he at present resides. The buildings, &c., of the potworks are still his property.

resides. The buildings, a.e.,
resides. The buildings, a.e.,
are still his property.
Messrs. Ashworth Brothers continue, to the
Messrs. Ashworth the manufacture of the "Patent
they and their pre-

This Mr. Richard Hicks resided in High Street, action, in the house built by John Baddeley, the eminent

potter.

† Mr. Job Meigh, who was the Beturning Officer for the District Borough of Stoke-upon-Trent in 1837, resided at Bank House, Shelton (afterwards the residence of Mr. Edward John Ridgway), and afterwards at the Ash Hall. He obtained, in 1823, the Gold Medal of the Society of Aris for the introduction of a giaze for earthenware, wholly free from the deleterious qualities of the common lead glaze.

[•] Among many other works, Mr. Arthur Jewitt was author of "The History of Buxton," "History of Lincoln," "Lincolnshire Cabinet," "Hand-book of Perspective," "Hand-book of Geometry," &c., and he contributed largely to the Fenny Magazine, the Graphic and Historical Mustrator, &c. &c He was the intimate friend of Edward Wedlake Brayley, of John Britton, of Ebenezer Rhodes, and others.

decessor named the "Real Ironstone China" decessor named the "Real Ironstone China" on their marks, and produce all Mason's best patterns in services, &c., made from his original moulds. They also manufacture Meigh's ironstone, from the old moulds, &c., and make, besides these great features of their trade, every description of general earthenware in table, toilet, dessert, and other services, and in ornamental goods of the best quality. These they produce in immense quantities, both for home and foreign markets, about one-third of their produce in immense quantities, both for home and foreign markets, about one-third of their whole productions being exported. The ordinary classes are principally exported to Russia, India, &c., and the more rich and costly to Havanna, Spain, and other countries. Sanitary wares are also produced, as well as insulators for our own and for foreign governments. The "Ironstone China," from its extreme hardness and durability—indeed, it is not easy to break even a plate—is specially adapted, in its simpler styles of decoration, for services used by large steamship companies, hotels, clubs, colleges. steamship companies, hotels, clubs, colleges, and other places where hard usage has to be undergone; while in its more elaborate and rich styles—and it is capable of the very highest degree of finish—it is eminently fitted for fami-lies of the higher ranks. It is much used in the houses of the nobility and higher classes. No climate affects this war

o climate affects this ware.

The marks used by Mr. Mason are principally in two following:—This is printed, usually in the two following:-



blue, on the bottoms of the pieces. The next is in capital letters, in a circle, and is impressed



in the body of the ware.

MASON'S PATENT IRONSTONE CHINA.

impressed in the body of the ware.

After the patent passed out of Mason's hands into those of Morley and Co., the mark was changed on more than one occasion. The principal one appears to be

REAL IRONSTONE

CHINA impressed on the ware, and the royal arms, with supporters, crest, motto, &c., above the words IRONSTONE CHINA

printed on the bottom of the goods. The mark of Messrs. Ashworth for this peculiar ware is much the same as that of Mr. Morley.

much the same as that of Mr. Morley.
Good examples of the decorative art exhibited by Mason in the productions of his manufactory are exhibited in a pair of fine ewers of very chaste and elegant design highly decorated with painting and gilding. The usual style of decoration was imitation of Oriental patterns—Japanese and Indian flowers, &c., and the colours and gilding were rich in the extreme. In jugs Mr. Mason was very famous, and his handles were usually dragons and other grotesque animals.

grotesque animals.

The old works are now, I believe, worked as an earthenware manufactory by Messrs. Challinor and Co. The works of Messrs. Ashworth Brothers, where the ironstone china is now made, are in Broad Street, Hanley.

These moulds Mr. Moriey, on purchasing the concern, had carefully repaired, wherever required, and therefore the goods are not corres, but are really made out of the very moulds which Mason himself used.

MR. TOOTH'S THIRD WINTER EXHIBITION.

This collection, though small, is remarkably This collection, though small, is remarkably select; it contains scarcely one poor picture, and some of our leading artists are present in cabinet works of more than usual care. 'The White Cockade,' by J. E. Millais, R.A., is a brilliant, clever figure; though simple, it is wholly out of the common; no artist is less conventional; he paints much, but repeats himconventional; he paints much, but repeats himself little; he seems always to have something new to say. Close by hangs a small canvas by W. P. Frith, R.A., 'Charles II. and Lady Castlemaine;' the composition, as usual, has character, point, and action. Two pictures by Erskine Nicol, A.R.A., are vigorous and somewhat subject the artist seems to know from Erskine Nicol, A.R.A., are vigorous and somewhat vulgar; the artist seems to know from experience what sells, and so paints down to his purchasers. T. Faed, R.A., shows the same Scotch school under more refinement, though he, too, would sometimes be better for greater elevation in treatment. 'The Haymaker' is a fair example of the painter's style. 'The Stirelevation in treatment. 'The Haymaker' is a fair example of the painter's style. 'The Stirrup Cup,' by the elder brother, John Faed, looks much better in this gallery than it did in the Academy. The group has refinement and finish, and improves on near view, but, like other works of the artist, it wants vigour, texture, and colour. John Pettie, the most versatile of our young Associates, has an enticing picture, 'Battledore;' the style shows much in common with the manner of Mr. Orchardson. common with the manner of Mr. Orchardson. We also note a more quiet and more refined tone than of late in this eccentricity-loving painter, qualities he will do well to cultivate. 'A Roman Flower Market' is after the usual style of Alma Tadema, the Dutch painter, who made in the Great Paris Exhibition a sensation; he too loves eccentricity more than nature, yet is the picture amazingly clever after its kind. Also of creat merit in another line, nature, yet is the picture amazingly clever after its kind. Also of great merit, in another line, is G. B. O'Neil's 'Visit to the Armourer;' the picture, which is at once remarkable for care and character, is perhaps the best the artist has produced. We are also glad once more to encounter a capital effort from the easel of Mr. George Smith. 'Finding the Will' is the sequel to 'Searching for the Will,' recently seen to advantage in Leeds. Mr. Smith's style is too well known to need designation: some of these figures are rather smooth and over-

is too well known to need designation: some of these figures are rather smooth and overgeneralised, but the story is well told.

The landscapes, like the figure-pictures, have been judiciously selected. The two works by the veteran John Linnell are vigorous as ever, truthful studies of nature, glowing in harmony of colour. 'The Last Load' is certainly appears the very finest of the resister's ready. mony of colour. 'The Last Load' is certainly among the very finest of the painter's productions. James Linnell, the son, is not seen to advantage in 'Spring Blossoms;' the white of the blossoms is wholly out of keeping, and the forms are poor. Percy's 'View in North Wales' is a favourable example of the "Williams' school" of landscape: the mountains are grand in gloom. We do not see so much of this kind of thing as formerly in our exhibitions. 'View near Cader Idris,' by Thomas Danby, possesses beauty and colour; the artist has an inheritance of poetry which seems likely to last through the term of his natural life. His brother, 'On the Coast of Scotland,' repeats an old idea: James Danby's vision is limited to one effect in sky. Dawson, vision is limited to one effect in sky. Dawson, sen., in 'Off Osborne,' shows that he, too, will sen., in 'Off Osborne, shows that he, too, while stick to the last to this school of the poetic; and all honour be to the small band who in these prosaic, artisan days, still cherish one spark of poetry in the imagination.

'Canterbury Marshes,' by Sidney Cooper, R.A., has merits which have latterly been continue to his works; instead of hardness and

wanting to his works: instead of hardness and coldness, here, once again, are we permitted to meet the artist in his softer and warmer moods. 'Sheep in a Landscape' is an example of Rosa Bonheur's latest style: the artist has lost the vigour of her former execution and the power of her contrasts, and now seeks to win the eye by delicacy of touch and tenderness of tone. In commending this gallery to notice we must not forget to add that 'The Sempstress,' for pathos, for quiet and refined sentiment, ranks among the most levely works of E. Frère

SELECTED PICTURES.

ENTRANCE TO PORTSMOUTH HARBOUR.

C. Stanfield, R.A., Painter. W. Chapman, Engraver. A CENTURY or two hence, people who take any interest in marine architecture will be consulting the pictures of Stanfield, C. W. Cooke, and others, to see how sailing-vessels Cooke, and others, to see now saling-vessels of every kind were built in our days, just as we look at the works of the two Van der Veldes, father and son, Backhuysen, and other Dutchmen, to ascertain the style of naval construction in the seventeenth cenand Serres for the paintings of Joseph Vernet and Serres for the ship-building of the last century. So far as concerns the royal navies of Europe, the ponderous but yet picturesque three-deckers, and the more picturesque three-ucckers, and the more graceful and lighter two-deckers and frigates, are rapidly disappearing from harbour and open sea, and are being superseded by turret-ships and low-decked, barge-looking vessels, that no painter would condescend to make even a sketch of. Steam has done much, and probably will yet do far more, to annihilate the beauties of sea-painting; and were it not for the mercantile marine, which, for some period at least, is not likely to be subjected entirely to similar influences, the marine-painter would well-nigh find his occupation gone, in its highest and most valuable characteristics

To Englishmen, whose home is said to be on the sea—a poetical phrase having some truth for its basis—the works of Stanfield and others of his class have a peculiar interest. They are sure of attracting the attention of visitors to the annual exhibitions, and have to undergo the criticism of our numerous real and amateur sailors, who are not slow in pointing out whatever they think incorrect in the placing of a rope, the form of a hull, or the sweep of a wave. Stanfield could pass such an ordeal better than most artists, without fear of being unmercifully "overhauled" (to use a from his boyhood, and passed many years of his early life "before the mast," and thus acquiring that intimate knowledge of all connected with the sea.

We have no record of the date of his picture here engraved; but we doubt its being one of his more recent works, from its exhibiting more of the tyro in Art than of the matured painter. If any one will take the trouble to compare it, as a composition and in its details, with his picture of 'Portsmouth Harbour' in the Queen's collection, which was painted so far back as 1832, and engraved in the Art-Journal for 1855, it will be seen how far superior the latter is to the former in all the technicalities which constitute a first-class picture. We doubt whether Stanfield, when he had reached the dignity of a Royal Academician, would have placed the huge buoy where it is now seen, catching the eye obtrusively; neither would he have so forgotten the rules of good seamanship as to set the row-boat so close beneath the bows of the Dutch vessel, sweeping on under lowered topsails, as to risk a running-down case. Behind this group appears the Portsmouth "guard-ship."

The picture shows a skilful and effective appropriate of light and sheds produced arrangement of light and shade produced by the dark bank of clouds coming up with the wind against a sunny sky, and threatening a storm of some violence. At the back of the range of buildings forming the dockyard, &c., we get a glimpse of the Portsdown and other hills commanding the port ing the port.



STANFIELD R A PINXT

ENTRANCE TO PORTSMOUTH HARBOUR.



ART IN THE PROVINCES.

BRADFORD.—The gentlemen appointed to report to the committee the condition of the report to the committee the condition of the Art-school in connection with the Bradford Mechanics' Institute, which is under the charge of Mr. Sawden, congratulate the committee on the "greatly improved condition of the Art education of the pupils as compared with last year. The collection of drawings and models which have been submitted to us is a remarkable proof of this, and not only is the general collection better, but the prize-drawings are of a higher character than those of last year. a higher character than those of last year. The numbers attending the classes have also increased, and in several of the branches competition has been so close, that it has been difficult to adjudicate between the productions of the competitors." The plans for the new Institute, prepared by Messrs. Andrews, Son, and Pepper, of Bradford, have been finally approved, and instructions given to them to proceed with the works. The style of the edifice is modern Italian, and its cost is estimated at £12,000. £12,000.

at £12,000.

Baisrol.—The distribution of prizes to the successful students in the School of Art in this city, was made by the Mayor on the 29th of October. So far as the attendance and progress. of the pupils are concerned, the institution is in a very satisfactory condition; but there is a debt of £655 outstanding against it, while the decrease of annual subscribers adds to the financulties. The day-classes are self-sup-but aid is required to assist in paying cial difficulties. porting; but aid is required to assist in paying the working expenses of the night-classes for artisans, who are taught at a nominal fee.—A project has been set on foot for a monumental memorial of E. H. Baily, R.A., who was a native of Bristol. There is a fine copy of his 'Eve at the Fountain' in one of the public

'Eve at the Fountain' in one of the public galleries of the city.

DERBY.—Preparations are being made for holding an Art and Industrial Exhibition in this town during the following year. The Duke of Devonshire, lord-lieutenant of the county, has consented to act as president, and the project is supported by most of the leading gentry in Derbyshire and the adjacent counties.

HULL.—Mr. T. Earl's statue of the late Prince Consort was inaugurated in the month of Oc-

HULL.—Mr. T. Earl's statue of the late Prince Consort was inaugurated in the month of October with appropriate ceremony. It stands in the People's Park, and represents the Prince in ordinary costume, with his right hand, which holds a scroll, folded across his chest; the left hand rests upon a low, fluted pedestal. The work is highly creditable to the sculptor, who is, we believe, a native of Hull.

is, we believe, a native of Hull.

Oxford.—The Lord President of the Council, the Duke of Marlborough, distributed in October last the prizes gained this year by the successful competitors of the Oxford School of art. In the course of the Oxford School of Art. In the course of his remarks, His Grace said that he hoped to see a greater number of schools taking advantage of the collections lent by the authorities of the South Kensington Museum. It appears that out of the ninety-eight schools in the country, only twenty-one of them had availed themselves of the opportunity offered.

tunity offered.

WOLVERHAMPTON.—The proposal for holding an Industrial and Fine-Arts Exhibition next year in this town, has met with a degree of support that argues well for its success. The guarantee fund progresses favourably, numerous influential names appearing on the list. The question of site for the exhibition has been decided in favour of Molineux House and grounds. grounds. An appropriate and extensive ention of objects has been prepared, which will embrace a complete collection of the natural productions of the district, with examples of articles illustrating the industrial features of the town and neighbourhood, an Art-gallery, &c. The best testimony that can be adduced in favour of the undertaking is the fact that the artisan classes of every grade in Wolverhampton, and the adjacent parishes, are doing everything in their rows to the state of the sta their power to stimulate the promoters, either in present work on the sectional committees, or promises of contributions of their own industrial shall trial skill.

CORRESPONDENCE.

To the Editor of the " ART-JOURNAL." CROSSES AND ROSARIES.

Sin,—In your interesting article on "Jet," in the last Number of the Art-Journal (page 232), it is stated that "crosses and rosaries were in ancient times probably made by the monks of the religious houses in and near Whitby" of this beautiful material; but no reference is made to any authoritative record, or to any example, in support of this statement. The inventory (made shortly before his death) of the personal property of Humphrey de Bohun, Earl of Hereford, son-in-law of Edward I., who Earl of Heretord, son-in-law of Edward I., who was killed at Boroughbridge, in 1322, particularly specifies his jet rosaries—" de jeet;" and they are mentioned in connection with other objects of the same class formed of coval. It is not expressly recorded that these jet rosaries were of Whitby manufacture; still it is highly probable that the great earl had obtained them from the great faithers of that former means are the same from the great faithers of that former means are the same faithers of the the sam probable that the great earl had obtained them from the good fathers of that famous monastic region. I may add, that some few years ago the jet matrix of a seal of the twelfth century (or possibly of the eleventh) was found at St. Albans, the genuineness of which appears to be unquestionable. And I am disposed to believe that a few other early examples of matrices of seals, also formed of jet, have occasionally been found in different parts of the kingdom, but generally in the north.

I can corroborate your statement as to the

generally in the north.

I can corroborate your statement as to the truly unfortunate inferiority of the designs which prevailed in the English jet ornaments that were last year exhibited at Paris—designs which contrasted painfully with the beautiful heads, flowers, and other objects that appeared executed with such remarkable skill and delicacy in M. Latri's "bois durci." Yours,

CHARLES BOUTELL.

THE PANTHEON, ROME.

S:a,—At the time I was correcting the proof, for m/ paper on the Pantheon, in your November Number, I could not lay my hand on the copy I had made of the authentic measures in-scribed in the gallery of the Doma of St. Date. copy I had made of the authentic measures inscribed in the gallery of the Dome of St. Peter's. Having now found the memorandum, I observe I made a slight error in stating the height of St. Peter's; it is there given as 448 ½ ft. (not 428 ft., its actual height), or more than 44 ft. higher than Florence Cathedral and St. Paul's, London, which happen to be identical; of this the Cross (so superior in its proportion to that of St. Paul's) is only 11 ft. (its width being 8 ½ ft.), and the ball 8 ½ ft. in diameter. The crypt reaches 10 ½ ft. below. It is perhaps scarcely necessary to add that the mention of "St. Peter's, London," in the second column of page 236, was a slip of the pen for "St. Paul's." I am, Sir, your obedient Servant,

I am, Sir, your obedient Servant, R. H. B.

ART IN CONTINENTAL STATES.

Panis.—An important sale of pictures, &c., is announced to take place at the Hotel Druot, on the 14th of the present month. Among the pictures will be the well-known 'Sisters of Charity,' by Mdme. Henriette Brown, and important examples of Th. Rousseau, Jules Dupré, S. Delacroix, and others. A series of Gobelin tapestries, of the time of Louis XIV., will be included in the sale.—MM. Fremiel and Carreeau are commissioned to execute the monuwill be included in the sale.—MM. Fremiel and Carpeau are commissioned to execute the monumental fountain to be placed at the entrance of the grand avenue recently laid out in the gardens of the Palace of the Luxembourg.

FLORENCE.—Mr. Holman Hunt, writing from this place to compare the same transfer.

gardens of the Palace of the Luxembourg.

FLORENCE.—Mr. Holman Hunt, writing from this place to our contemporary, the Atheneum, says that Titian's noble picture of Venus is in such a lamentable condition that, unless prompt measures are taken with it, it will soon become comparatively valueless. Titian is said to have repeated the subject more than once.

MINOR TOPICS OF THE MONTH.

THE NATIONAL GALLERY has purchased in Rome, for £2,000, a large picture, or rather unfinished composition, which, on excellent critical and other grounds, is ascribed to Michael Angelo. The subject is 'The Entombment of Christ.' We shall report on it next month.

Mr. G. G. Scott, R.A., will, on the 4th, 11th, 18th, and 25th of March, 1869, deliver his lectures on Architecture at the Royal

Academy.

Academy.

THE CORINTHIAN GALLERY, in Argyll Street, was opened on Saturday, 14th November. We regret our inability to give it notice till our next Number.

THE "GRAPHIC" has held its first Conversazione of the season, as heretofore, in the gallery of the London University. The meeting was well attended, and many meeting was well attended, and many works of interest were laid on the tables; no doubt the society will make efforts during the year to maintain, or rather to regain, its ancient repute. For a long period it held the *premier* place; but it would seem that, since it lived "rent-free," it has made no progress; perhaps it is pre-judiced by the out-of-the-way locality. THE LEEDS EXHIBITION closed on the

31st of October; it was opened on the 19th of May. It was visited by about 600,000 persons; the expenses were large, perhaps unnecessarily large, and it is understood there will be no assets applicable to aid the chiest in view—nayment of the debt due. object in view—payment of the debt due for building the infirmary, in the wards and other apartments of which the exhibition was held. We can ourselves bear witness to the indefatigable zeal, intelligence, activity, and influence of the several gentlemen employed in collecting and superintending the many objects of Art and Artindustry exhibited in the galleries; and if there be financial failure, the fault will not rest with them. Neither can any blame rest with the Art-patrons of the locality and other parts of England. It is impossible to overrate the liberality of those who contributed from their stores—their household gods generally—to render the exhibition perfect; and perfect in many ways it undoubtedly was. The Chairman of the Executive Committee, W. B. Denison, Esq., presided at a closing meeting; thanks were voted by acclamation to the contributors; compliments were paid to the "officials;" and so terminated an undertaking creditable and honourable to all connected with it, although possibly some disappointment may may be felt when the final issue is reported.

THE CONVERSAZIONE OF THE ARCHI-THE CONVERSAZIONE OF THE ARCHI-TECTURAL ASSOCIATION, which was held on the evening of Friday, October 30th, was very numerously attended, and the galleries in Conduit Street displayed a large and varied collection of drawings, sketches, car-toons, and other characteristic works. A small group of photographs from rubbings of monumental brasses attracted particular attention: they were of carte-de-visite size, and gave the outlines in black on a white ground, thus reversing the conditions of the ground, thus reversing the conditions of the rubbings: their exact accuracy and the delicacy with which the treatment of the originals was rendered were truly admirable. There was a very interesting presentation of a testimonial to Mr. Douglass Matthews, the able, zealous, and courteous Honorary Secretary, to whom the Association is so largely indebted for its present prosperous and eminently gratifying position. The new President gave an able but lengthy address, which, considering the presence of a number of ladies, was somewhat tedious; at any rate it might have been more appropriately assigned to a business meeting, and some more lively and less technical proceedings might have advantageously taken its place at the Conver-sazione. We even heard some young ladies suggesting that if architects, as a rule of the profession, did not dance, it would be highly desirable for them to learn; and, what time so suitable as the time when the band of the Blues was actually in the gallery, and nothing had to be done but to remove the seats and adjourn the President's address? Will Mr. Matthews remember this next year?

THE ASSOCIATED ART-INSTITUTE. the evening of the 31st of October the members of this society held the first meeting of their present session in the rooms of the Society of Architects, in Conduit Street. Through the rooms were distributed for exhibition a variety of paintings and drawings, picturesque and architectural, works in enamel, products of industrial Art, and numerous other objects

industrial Art, and numerous other objects of interest. The opening address was delivered by R. Westmacott Esq., R.A.

THE ARCHITECTURAL MUSEUM.—The new premises, in Bowling Street, Westminster, are progressing towards completion, and it is expected they will be ready early next year for the reception of the collection of examples now at South Kensington. The fund for building and decorating the Museum is now exhausted. decorating the Museum is now exhausted, and the sum of £1,000 is still required to pay the balance due to the contractor. The pay the parance due to the contractor. The architects, Messrs. E. Christian and J. Clark, F.S.A., have given their services gratuitously, as old members of the Architectural Association ctural Association.

THE BOLTON EXHIBITION will not open until the 1st of December, or "there-abouts." Numerous and valuable contributions have been made to it, not only by gentlemen of the locality, but by many persons in London. Although far less ambitious than that of Leeds, there can be no doubt of the collection—pictures and objects of Art-industry—being of rare interest and importance. We trust, and industry—the collection—pictures and importance. deed expect, it will fully answer the pur-pose in view—that of paying off a debt on the Mechanics' Institute of the town.

THE MEYRICK COLLECTION of Arms and Armour is in the act of being removed from Goodrich Court to the South Kensington Museum, there to be exhibited as one of the "Loan Collections." We believe that this noble and most precious Armoury is destined not to return to its old home: in this case it is all-important that it should become national property, and, like the Blacas Collections, should be purchased as a whole. We trust that Mr. Disraeli will repeat in this instance the admirably prompt and judicious course of action, which secured for the nation the Blacas Collections. Then, the Tower and the Meyrick armouries might be happily combined to form a truly worthy Bertish Armoury, in a new department at South Kensington, to which additions from time to time might be made. We shall have more to say on this subject hereafter

MR. ALDERMAN AGNEW, of Manchester, on retiring from the Corporation of Salford, has presented to that borough a munificent gift of pictures, to be deposited in the museum of Peel Park; they are in number twenty-two, and consist principally of portraits of "worthies" famous in the district, such as Cheetham, Dalton, Roscoe, Watt, Brindley, &c. Three works of large size, commemorating events of lasting in-terest, are also among the acquisitions of

the institution. It is a donation of much intrinsic value, and of vast worth as an incentive to honourable ambition among the "workers" of the locality. Manchester orkers" of the locality. Manchester its neighbourhood thus contracts an additional debt to Mr. Agnew; to him and to his sons (who now conduct the extensive business) must be attributed much of the "rage" for modern Art that prevails in the wealthiest of our cities, but is not confined to it, for it has ramified into all the adjacent counties,—the principal "market" of British artists being in that quarter of the kingdom, where purchases have been made during the last twenty years that would not, we think, be overrated if we estimated them at a million of pounds. No doubt the Messrs. Agnew have made fortunes by their "dealings," but they have been none the less benefactors of artists and patrons of Art. To the sound judgment and high integrity of Mr. Agnew, senior, the firm owes the position it has obtained; he made easy, smooth, and safe the path for his sons. The "trade," when the path for his sons. The "trade." when he commenced it, was doubtful and hazardous. British pictures were rarely appreciated and seldom bought; and it cannot be doubted that the beneficial change that has made British artists rich, is attributable mainly to the energy and enter-prise of the Agnews of Manchester. In cknowledging the noble gift of Mr. Agnew, the Corporation, after expressing grati-tude, pay a well-deserved compliment to one "whose active sympathies and ener-getic efforts were always directed to the furtherance of any scheme having for its object the amelioration of the condition of the people, the advancement of educational institutions, and the general improvement of the borough."

THE SILVER SWAN .- A curious automaton, that moved over mimic water devouring golden fish, that will be remembered by many visitors to the Paris Exhi-tion as one of its leading "attractions," has been sold by Mr. Harry Emanuel to the

King of Burmah.

STUDS AND WRIST-LINKS .- A most ingenious improvement has been introduced into these necessities of every-day life. It is the invention of Mr. John Jefferys, of Tottenham Court Road, to whose imitation jewels we have heretofore directed attention. The article (which is patented) is difficult to describe; it is exceedingly simple, being, indeed, merely a "half-moon," one end of which is introduced into the button-hole, then turned until it is perfectly secured; it is indeed next to impossible for a stud so adapted to fall out. Mr. Jefferys has gracefully, and often artistically, ornamented the buttons.

Mr. G. W. Wilson, of Aberdeen, has sent

us some charming photographic "cartes" of scenery in Scotland. They are recent additions to the extensive series he has been some years producing, having, we imagine, by this time photographed every spot rendered famous by tradition or remarkable for its peculiar grandeur or beauty—north, south, east, and west. They are admirably done; clear, distinct, and forcible in effect, the points of view being chosen with judgment and artistic skill. Scotland is greatly indebted to this excellent artist, and all tourists in the country owe him much for the pleasant memories he will bring to home fire-sides.

THE POCKET-BOOKS AND DIARIES of Messrs. Delarue maintain their supremacy. His annual gifts are ever welcome-pleasant and useful reminders on every day of a year; suddenly they took the lead—and kept it. For neatness, clearness, and cor-

rectness, they are unrivalled, containing just enough of information, compact and condensed, without any overlading with comparatively useless matter; they are the agreeable necessities of all classes. With the Pocket-books arrive also the new Playing-cards, into which Art sufficiently and satisfactorily enters. The novel designs satisfactorily enters. The novel designs are simple and tasteful; and for use the issues of this firm have long been the favourites of all who are players,

MR. RIMMEL has issued his annual Calendar—a pretty and graceful almanac, the chromo-lithographs in which represent the sports and pastines of several na-tions, that of England being "racing." The little books are of course "scented," tions, that of England being "racing."
The little books are of course "scented,"
Mr. Rimmel ever taking care to bring his
"specialité" under public notice.
Mr. G. F. Teniswood has sent us a pho-

exhibited at the Royal Academy; it is a pure and simple composition, containing little more than a sea-shore lit by the moon, the sole episode being the remains of a wreck. It is very touching, full of sentiment and feeling; a rare example of

high excellence in Art.

THE CHURCH OF ST. MICHAEL, Cornhill. in the City of London, is an edifice which enjoys the enviable, but somewhat perplexing, advantage, of possessing no inconsiderable funds which must be expended in some way or other upon the mainten-ance, the improvement, or the adornment of the fabric. Accordingly, in the years 1859 and 1860, certain important restorations and decorations were carried into effect in a manner that was indeed unusually satisfactory. Much, however, in the way of decoration was left in 1860 to be completed at some subsequent period: and now, with the close of the year 1868, the good work that before was so well begun has been equally well completed.
Gold and colour have been freely employed throughout the entire interior of the church; fresh stained glass has been introduced wherever its presence was required; various important and costly interior restorations have been carefully and judirestorations have been carefully and judiciously executed; a new cloister of rich design, leading from the church on its south side to the churchyard, has been constructed in worthy materials; the entire building has had its decorations cleansed, restored, and perfected throughout; and, in addition to a complete restoration of the organ, electricity has been applied for the organ, electricity has been applied for the purpose of enabling the organist to be placed on the side of the chancel which is opposite to the instrument. The whole of the works have been under the direction of Mr. Herbert Williams and of his son, the cost being about £3,000.

cost being about £3,000.

Mr. G. A. Rogers, of 33, Maddox Street, is issuing a series of full-size working drawings for wood-carving. Two parts of the series are before us. The designs are the series are before us. The designs are varied, and bold in character; and, with the practical information as to working them out which accompanies them, the amateur carver may consult the books with

advantage.
THE "ARCHITECT."—Such is the title of a new weekly illustrated journal, of which the first number will appear with the commencement of the coming year. It will be devoted to the interests of the architectural profession, and also to those of civil engineers and builders. Although the Builder and the Building News occupy, and deservedly, prominent places, there is no doubt ample room for another that shall be addressed more especially to the higher branches of the art.

WOOD-CARVING .- Mr. Perry has recently executed a very elegant chair for a gentle-man in the City; it is carved out of a portion of the wood known as Herne's oak, in Windsor Park. The style is Elizabethan, the back of the chair appears a and on representation of a scene in the Merry Wives Windsor-the incident at the oak, where Falstaff, in the character of Herne, lies on the ground, surrounded by his tormentors, Dame Quickly, Sir Hugh Evans, and others. Figures of Sweet Anne Page and Slender, with busts of the "merry wives," are also sculptured on the back of this Elizabethan are also chair. The other parts of the decoration show branches of oak and ivy, the latter twining round the legs; while oak and ivy leaves form pateræ interspersed with scroll work. Mr. Perry has exhibited much taste, ingenuity, and skill in this specimen of d-carving.

MR. KEITH JOHNSTON, of Edinburgh, has issued a series of pocket maps, which it is impossible to praise too highly; they are marvels of clearness, and contain a vast amount of information, with some new features—such as plans of capital cities in the corners of each map. It is difficult to understand how works so entirely excellent can pay at the prices charged for them.

THE MANCHESTER ART-PRIZE of £50 has been awarded to Mr. Mason for his very beautiful picture of 'The Evening Hymn,'—one of the leading and most at-tractive pictures at the exhibition of the Royal Academy.

MESSRS. NELSON AND SONS, of Edinburgh and London, have issued a charming series of illustrated texts, in colours, from Shak-spere—the "household words" that are spere—the "household words" that are "familiar" to every reader. They are of much merit, and form a series of great interest.

CROSBY HALL has become a restaurant! Such is the fate which has befallen the veritable Crosby Hall of the good Yorkist citizen knight, of Richard III., and of Shakspere. Happily this fated destiny has come to pass under circumstances far more favourable than could have been anticipated. A Mr. Gordon has suc-ceeded to Sir John Crosby and a few other intervening personages, as proprietor of the famous hall in Bishopsgate Street; and he has carefully preserved the original building in all its details, while adapting the several apartments to their present He also has acted under sound advice in such decoration and fitting as was considered to be necessary; and thus in considered to be necessary; and thus in the Crosby Hall restaurant Crosby Hall itself has been carefully preserved.

In a description given recently in our columns of a monument which has been placed in St. Paul's, in memory of the late placed in St. Paul's, in memory of the base Bishop of London, allusion was made to a painted-glass window which was then in progress, as complementary to the sculp-rogress, as complementary to the sculp-rogress. tured memorial. The window is now finished, and, although only neat and simple, the other windows in the aisle in comparison with it appear to great disadvantage. It is divided into three comadvantage. partments, which contain vertical bands of light green glass lozenges, alternating with small blue crosses. In the centre is the coat-of-arms surmounted by a mitre with the date—1868; below is the motto -Vigilando et orando-on a ribbon. the bottom is a panel with an inscription having reference both to the marble monument and the window—Efficiem, C. J. Blomfield, episc. parietibus cum fenestra exornatis. p.c. amicorum pietas—a.s. 1868. The other windows must now also be filled with stained glass.

REVIEWS.

LE PRISONNIER. Engraved by J. FRANCE, from

the Picture by J. L. Gerôme.

Secrets de L'Amour. Engraved by L.

Flamend, from the Picture by A. Jourdan. Published by Goupil & Co., London and Paris.

THESE two beautiful engravings come to us from the eminent publishing house of Messrs. Goupil & Co., of Paris, who have also here their representatives. Visitors to the exhibition, in 1864, of French and Flemish pictures at the gallery in Pall Mall, can scarcely have forgotten, even at this distance of time, Gérôme's fine picture entitled "A Scene on the Nile," but which in the engraving appears under the more appropriate name of "Le Prisonnier." It represents an Egyptian, bound hand and foot, the thick degrees the breadth of the best which from the eminent publishing house of Messrs. sents an Egyptian, bound hand and foot, stretched across the breadth of the boat, which two almost nude, stalwart rowers are conveying over the Nile, bending to their work with the greatest energy. At the head of the boat sits an armed guard, contemplating his prisoner with the utmost indifference; and at the stern is young man singing a song, as if in mockery f the unfortunate, to the accompaniment of a of the unfortunate, to the accompaniment of a lute. The subject is original, and is treated by the painter in a most masterly and expressive manner. It is engraved by M. Franck with extraordinary delicacy and yet power; the lines of the flesh of the figures are, perhaps, too close together to be pleasing to the eye of a critic of line-engraving, but this fault becomes a merit when viewed in relation to the tawny complexion of the men, which thus is rendered with undoubted truth. The softness of the atmosphere, expressive of an Eastern evening, and the clearness and transparency of the water, as it recedes in strength of colour, are points of to be overlooked. Gérôme's as it receases in strength of colour, are points of excellence not to be overlooked. Gérôme's painting has a very able interpreter in the engraver, one of the most distinguished of the Continental schools.

Continental schools.

Jourdan may be classed among the painters of France with Gérôme, Cabanel, and one or two others; so far, at least, as regards their predilection for representing the nude female figure. This "Les Secrets de L'Amour" shows a graceful statuesque-like figure, into whose a grace in state-sque-into light, into whose ears young Cupid, resting on a mossy bank, is pouring the honied distillment—not unwillingly received. The group is arranged with great elegance. The entire light of the picture is focussed on them, the "surroundings"—trees focused on them, the "surroundings"—trees and foliage—being more or less in shadow. The general effect of the engraving is brilliant; its execution throughout is, at the same time,

AN ELEGY WRITTEN IN A COUNTRY CHURCH-ELEGY WRITTEN IN A COUNTRY CHURCH-YARD. By THOMAS GRAY. With Illustra-tions, printed in colours, by Cooper, Clay & Co.: from drawings by Birket Foster, Wimperis, and others. Published by SAMPSON LOW & Co., London.

Another edition of the immortal "Elegy," charmingly printed and gracefully bound, but with a new feature. The illustrations are woodcuts in colours, and they are admirable specimens of the art. Mr. Cooper ranks foremost among British wood-engravers: he has here made a strong effort to render attractive and popular a strong effort to render attractive and popular a novelty in style; and, if we may judge from the comparatively small charge for the beautiful volume, he has succeeded in producing coloured at little more than the cost of plain engravings. They are striking, impressive, and not inharmonious; although, in two or three instances, they offend the eye by "glare." The book, however, is a novelty that will "tell" and perhaus no book of the season will "tell," and perhaps no book of the season will find so many purchasers. For our own parts, we should prefer the cuts without the colours, and can scarcely think the innovation a taste that will endure. The landscape come better than the figure subjects, and perhaps those that are, in a measure, architectural, are more than the figure subjects, and perhaps those that are, in a measure, architectural, are more effective than either; as yet, however, surface wood-block printing cannot compete with chromo-lithography; although it is not im-possible that the former may be so improved as even to surpass the latter. It is not plea-

sant to say a word that may discourage a new experiment: the somewhat severe in taste may hesitate at entire approval; but those who are hesitate at entire approval; but those who are less trained to purity and excellence will not only be satisfied with this volume, but delight in it. And the book is made for the many, not the few. We may safely congratulate Mr. Cooper on the, so far, success of his labours.

THE ART OF GARNISHING CHURCHES AT CHRIST-MAS AND OTHER FESTIVALS. By EDWARD YOUNG COX. Published by Cox & Son, Southampton Street, London.

The practice of decorating our churches at certain seasons of the year, though never entirely abandoned, especially in the rural districts, has of late greatly revived; chiefly through the action of what is known as the High Church and Ritualistic parties. The custom is a good one, if kept within moderate and judicious limits, and we should regret to see it altrogether set side. Since its revisal except. and junctious limits, and we should regret to see its altogether set aside. Since its revival several books have appeared, the object of which is to afford such information as may lead to a proper and decorous use of floral and other ornament on principles truly asthetic, while suited to ecclesiastical purposes. Mr. Cox, member of a firm well-known in clerical circles, has just on paneling of the ceclesiastical purposes. Mr. Cox, member of a firm well-known in clerical circles, has just issued one which will be found of great service issued one which will be found of great service to those who make it their business or their pleasure to aid in the work of decoration, which is certainly an art, whatever its application. His observations and suggestions are anti-controversial and thoroughly practical; the principles of the art are briefly and well discussed, and the rules for applying them clearly set forth. The best contains a preserve illustration of The book contains numerous illustrations of designs and methods, varying widely in chara ter, and suited either to the most elaborately or the most simply decorated edifices

Mysteries of the Ocean. By A. Mangin. Published by Nelson and Sons, London.

This is a free translation from the French, a and of equal excellence as regards the engravings, which are numerous and of the highest merit. M. Mangin has not, indeed, the refined and delicate feeling of the great author he follows: neither has he the same commanding intellect. Moreover, his theme is not so happy: ellect. Moreover, his theme is not so but he has, nevertheless, produced a happy; but he has, nevertheless, produced a deeply interesting volume, giving us a vast amount of information concerning the wonders that are found in ocean depths, and by the wild sea-shores of many lands. We cannot do justice to this admirable work in the space to which we are this month limited; but hope to recur to it.

AUTUMN MEMORIES AND OTHER VERSES. the Vicar of All Angels, Coventry. Published by Houlston and Wright, London.

Several good and agreeable engravings from drawings by John Leighton and E. T. C. Clarke, accompany this gracefully "got up" volume of hymns; and the hymns are the production of of hymns; and the hymns are the production of a true poet, earnest and devoted in the duty of his sacred calling. They are charming as com-positions, and of deep value for the lessons they convey: impressing, not only trust in God, but that "other commandment" which inculcates love of man. The contributions of this clergyman to literature are of rare value.

Ex-Governor Evrs. Engraved by C. Tom-KINS from the Portrait by C. Mercier, Published by T. W. Green, Clapham.

The friends and admirers of the late Governor of Jamaica—and they are a very numerous body—will welcome this print, from the burin of an engraver whose name is new to us; but, judging from this specimen of his work, we may soon expect to hear more of him; for the work does him great credit. The picture we presume to have been painted since Mr. Eyre returned to England: it is that of a thoughtful, grave, and intellligent man; somewhat The friends and admirers of the late Governor

stern withal, yet without the slightest mark of vindictiveness or cruelty. The effect of the engraving is of Rembrandtish character, the engraving is of Remorandism character, the light being thrown full on the face. It may be noticed as a curious fact, that it is issued by a suburban publisher, who, we believe, has other similar prints in preparation.

Ancestral Stories and Traditions of Great Families. By John Times, F.S.A. Pub-lished by Griffith and Farran, London.

Mr. Timbs has a happy calling,-to wade through old folios and gather knowledge, which through old follow and gather knowledge, which he very pleasantly communicates to his readers. He has been a toiling, ardent, and useful labourer in fields that have long lain fallow; and the harvest he gathers is a rich one. There may be marks of haste in this book: he may may be marks of haste in this book: he may have drawn too much from those who are not old writers, and he may occasionally lead us over ground too recently trodden; but his volume is very agreeable reading, for every page seems a bit of wonder, showing that truth is indeed strange, and that there is no romance like the romance of history. If Mr. Timbs borrows freely, at all events he acknowledges to whom his debts are due. His principal creditor is Sir Bernard Burke. He has found in the several works of heraldic "Ulster" a mine of wealth; but we must not forget that where Mr. Timbs was supplied ready at hand, his predecessor had to delve far below the surface for the gold he brought to it.

ILLUSTRATED BOOKS FOR THE

As usual, the house at the corner of Saint

As usual, the house at the corner of Saint Paul's supplies the young people with their best Christmas gifts. The names of Grifficient security that, at least, nothing bad will be found under the cover: that "parents and guardians" may be very safe in buying with such a guarantee. This year there has been, however, no great effort to attain Art-excellence: the woodcuts, for the most part, are not of a high order, although often good, and sometimes very good. Nevertheless, they teach nothing that will have to be unlearned; and are always pleasant accompaniments to illustrate letterpress. We have before us a dozen of the publications of Messrs. Griffith and Farran, all neatly, and not gaudily, done upjudicious taste being manifested by the exteriors; while sound morality is to be derived from the contents of each one. Our space will permit us to give but a few lines to each.

The Little Gifs is a translation from the French: a story admirably told by Else Sauvage, and dedicated to the young daughter of the artist—Lorenz Frölich—by whom it has been illustrated. The tale is sufficiently romantic, without being overladen by the improbable; it is of exciting interest, yet suggestive of reflection and thought; full of touching incidents and startling adventures, yet in no degree alarming or unnaturally stimulating to the youthful mind. It may be read with profit, and, certainly, with pleasure. The author has been fortunate in a translator: Anna Blackwell, on whom the task devolved, is one of the members of an accomplished family; yet the name has not hitherto, we believe, graced the title-page of any book. The style is so clear, free, and thoroughly English, that we can scarcely consider it a translation. The volume depends also for its success on the merit of its engravings: they are rough, perhaps coarse, in manner, but they are obviously the productions of a rare artist—a master in Art. No doubt, he has himself drawn them on the wood: if they

lack refinement, they have marvellous power. Author and artist—and, it is but just to add, translator—seem to have been engaged in a labour of love for the young folk, to whose pleasure and improvement they have given time, thought, and work.

time, thought, and work.

ADVENTURES OF HANS STEEK. By Captain A. W. Drayson. With illustrations by J. B. Zwecker. This is a story of adventures—"hair-breadth "scapes"—many of them in South Africa: the heroes are early settlers among hostile tribes, far out of the path of civilization. But, mingled with marvellous incidents, there is much information of a country, until recently. is much information of a country, until recently, utterly unknown to Europe. The book is the production of a man of learning—a scholar as well as a soldier: he has not neglected to teach useful lessons while exciting the interest of his

useful lessons while exciting the interest of his youthful readers.

Heroes of the Crusades. By Barbara Hutton. With illustrations by P. Priolo. The book is pleasant, yet scarcely profitable reading. Where are the heroes? According to the author, there was not one of those who fought in Palestine (on the Christian side, that is to say) who was not detestable: selfish and unprincipled leaders of covetous and treacherous soldiers. The story of the Crusades has been told a hundred times; it was scarcely worth while to tell it again.

while to tell it again.

while to tell it again.

HISTORY OF THE ROBINS. By Mrs. Trimmer.
Illustrated by Harrison Weir. The favourite
of the young days of now white-headed men
and women—the delicious story of Dicksy,
Flapsy, and Pecksey—who can have forgotten
it? It is heartily welcome to our table; it can
give us delight now as it did—we care not to say how many years ago—when new from the press. Dear "Mrs. Trimmer,"—a blessing on her memory! No artist draws animals and birds so well as Harrison Weir: they seem to think and speak, as he depicts them; yet he think and speak, as he depicts them; yet he never exaggerates; never sacrifices the real to the fanciful, although always graceful and refined, and, at times in his accessories, giving full play to imagination. He is the Painter-Laureate of the Lower World. We have here, therefore, a most attractive book; one that will have, and ought to have, a large circulation. The story is as fresh to-day as it was half-a-century ago: the nature it describes and illustrates has undergone no change; and we trust the young, to whom it is specially ad-

illustrates has undergone no change; and we trust the young, to whom it is specially addressed, are as capable of enjoying it as much as did their grandsires and granddames.

STOLEN CHERRIES: or, the Truth alone. By Emily Marryat Norris. The illustrations by Francis A. Fraser. Several good woodcuts from excellent drawings illustrate this pleasant book. Mrs. Norris has the "knack" of her other Cantain Nagaret in rendering a charge book. Mrs. Norris has the "knack of hea-father, Captain Marryat, in rendering a story exciting and interesting. There is here much to please, to enlighten, and to improve; for the tale has a good and forcible, yet by no means an obtrusive, moral. The style is both sound an obtrusive, moral. The style is both sound and simple: and to boys, more especially, the pretty volume may be an acceptable gift.

Sunbeam: a Fairy Tale. By Mrs. Pietzker. With illustrations by Alexander Charlemagne.

Author and artist are, we presume, Russians. The book is dated from St. Petersburg, and dedicated to "two little sunbeams" with unpronounceable names. It is a pretty and pleasant book: somewhat exaggerated, but that is surely pardonable in treating the realm of Faëry in

TALES OF THE TOYS: told by themselves.

By Frances Freeling Broderip. No better book for children has been written for many years; the idea is new (one wonders it has not been thought of before); it has been worked out with marvellous tact, manifesting thorough acquaintance with the needs and requirements of children, with their faults also, and how best to improve or to check. Each story is made exceedingly interesting, each will be read with

delight by those to whom it is addressed, and delight by those to whom it is addressed, and each will point a moral. Advice, warnings, and alarms are so mixed with honey as to lose all the character that might be made distasteful. There is sufficient humour to enliven, and enough of ardent counsel to encourage. The tale is sometimes a sermon, but more often an acted drama. The young will read the book to be amused, and insensibly derive instruction from its pages. Mrs. Broderip may take a first place among writers for the young: indeed, there are few, if any, who surpass her. Our readers know she is the daughter of one "Tom Hood," and the brother of another. It is not hard to

she is the daughter of one "Tom Hood," and the brother of another. It is not hard to fancy the joy her good father would have felt in reading this volume—the fruitage of a tree of which he planted the seed.

JACK THE CONQUEROR; or, Difficulties Overcome. By C. E. Bowen. Publishers, Partridge & Co. All the works that issue from this firm are good—good in design, in execution, and in moral; while the illustrations are always of the best order. This "Jack" is the greatest of all conquerors, for he vanguishes

always of the best order. This "Jack" is the greatest of all conquerors, for he vanquishes himself. The book is one of the very best of the year's issues, and will gratify while it instructs the young. It has the interest of a story and the value of a sermon.

CLEVER DOGS, HORSES, ETC. By J. Shirley Hibberd. Publishers, Partridge & Co. Another of Messrs. Partridge's charming and useful books for the young, full of instructive teaching and deeply interesting. Every page contains an anecdote: short but delightful reading to young or old. The illustrations—of which there are no fewer than twenty-four—are of the very best order. Harrison Weir has designed very best order. Harrison Weir has designed most of them. The names of the engravers ought to be given, for they have done their work thoroughly well. The book is a graceful and valuable book: one that may be warmly

and valuable book: one that may be warmly and earnestly recommended.

The Life of Jesus. By the Editor of "Kind Words." Profusely illustrated by J. and G. Nicholls. Publisher, Henry Hall. With a good map of Palestine and a hundred wood-engravmap of ratestine and a numered wood-engrav-ings, this is a very attractive volume. It may safely be given to the young as an acceptable Christmas book. The object of the able and eloquent writer is to illustrate the Life of our eloquent writer is to illustrate the Life of our Lord by explaining and illustrating the parables and the miracles, and His progress while on earth. The localities are necessarily the special subjects of comment, and the "story" is told with the purest feeling, the loftiest reverence, and the happiest effect. The book is a thoroughly good book: an impressive teacher, yet very pleasant reading, from which the reader cannot fail to rise wiser and better. Messrs. Nicholls, the eminent wood-engravers, have performed their task well. They have been lavish as to number, but by no means grudging of excellence. There is no volume of the year that may be more strongly recommended.

grudging of excellence. There is no volume of the year that may be more strongly recommended. KARL OF THE LOCKET, AND HIS THEE WISHES. By David Murray Smith. Publisher, Houlston and Wright. This is a reprint, to which are added a frontispiece and six good illustrations. It is a charming story, admirably told, full of incident and interest, somewhat forward in the property of the property is proved by indeed. ably told, full of incident and interest, somewhat German in character—so much so, indeed, that the author has found it necessary to say it is original, and not a translation. Young readers will be delighted to follow Karl through his adventures and to guess at the issue of his resolves. The style is not above, and certainly not below, the standard required for youth. It is sound and good, with much to excite thought and produce wholesome fruitage. The writer is evidently a poet, although he finds his way to the public in prose. We shall, no doubt, have other books from his pen. It is safe to predict that they will be welcomed by young and old. The volume is very neatly and tastefully "got up," and is altogether among the very best of the Christmas gifts for the young.

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PICTURE GALLERY. CRYSTAL PALACE.

SEASON 1868.

The Directors are happy to state that the Gallery progresses sold in the estimation of the public, and in the improved character of the Works exhibited; a gratifying proof of which is dealed by the fact that the Sales continue to increase.

Arms are informed that Pictures can be received at any time,

APPERS are informed that Pictures can be received at any time, burket races sold.

In HEACT TROOK particulars apply to Mr. C. W. Wass, Superingular of the Gallery.

Arisis are informed, that Pictures for the NEW SEASON will be received at the Hanover Square Rooms on Tuesday and Wednisy, the 3rd and 4th of March, between the hours of 10 and 5.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The ANNUAL WINTER EXHIBITION OF EXTERES and STUDIES by the MEMBERS is NOW OPEN, andr Gallery, 5, Pall Mall East. Ten till dusk. Admission 1s. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER-INSTITUTE OF PAINTERS AND ACCOUNTS OF THE COLOURS, THE COLOURS, THE COLOURS OF TH

CERAMIC AND CRYSTAL PALACE ART-UNION.

ESTABLISHED 1869.
NB THE ENCOURAGEMENT OF THE FINE ARTS IN ART-MANUFACTURES, &c.

ART-MANUFACTURES, &c.

Any person Subscribing one guinea has the right of Selecting in specimes of Ceramic Art to the value of the Subscription, in addition to a chance in the Prize Drawing in July next.

The Works are produced expressly for the Subscribers, and cash of Satasettes, Busta, Vasee, Floral Ornaments, &c., from solis and designs by Gibson, Balley, Theed, Durhams, Noble, linkall, and other Sculptors and Artists.

Person requiring works of high merit should procure the micetims of this Society, which is at once a guarantee for inner and value, while economy is secured through the expensive principle upon which the Society is based. See Artherist for January, 1868.

Hats can be obtained immediately on Subscribing, at the Chief Ke, M. Great Castle Street, Regent Circus, Loodon, W., and of ituriess Agents throughout the Kingdom.

Propetures and Photographs sent free on application to HENRY HARPER, Secretary.

K. Great Castle Street, Regent Circus, W.

SOCIETY OF ARTISTS, BIRMINGHAM.

THE SPRING EXHIBITION OF WATER-COLOUR PAINTINGS.

WORKS OF ART intended for the above will be Neisrod (subject to the usual conditions) by the Scelety's leps, Mr. James Bousley, of 17, Nassan Street, Middlesex Bestal, on or before Monday, the 2nd of March, 1868.

ALLEN E. EVERITT, Hon. Sec.

ROYAL HIBERNIAN ACADEMY OF ARTS.

THE THIRTY-NINTH ANNUAL EXHIBITION

will open on Monday, the 4th May; and Wednesday, the
lik April, will be the last day for recalving works. Artists
mediag to exhibit are requested to communicate with the
lasteny's forwarding Agent, Mr. Garan, 14, Charles Street,
liddenx Hospital, London, or

M. ANGELO HAVES B. H.A., Secretary.

M. ANGELO HAYES, R.H.A., Secretary. Royal Hibernian Acad my, Lower Abbey Street, Dublin.

ARUNDEL SOCIETY.—REMAINS of the SEVEN RUNDEL SOCIETY.—REMAINS of the SEVEN CHURCHES of ASIA of the Reveiation of St. John.—ingras, Epiesus, Laodicea, Philadelphia, Sardis, Thystira, Peranca, and the adjacent sites of interest. A Series of Original biological states of the self-second of Aic., Swodola, artist of the R.A. of Venice, are now exhibited the Booms of the Arendel Society, 24, Old Bond Street, W. A Series of Fifty of these Photographs, with Map and Descripted Letter-press, bound in atlas 4to., are nearly ready for publication, of the Second of the Second of the Month of the Month of the Second of the Month of the Month of the Second of the Month of the Month of the Second of the Month of the

THOMAS M'LEAN'S collection of high class modern PICTURES and WATER-COLOUR DRAWINGS birrys ON VIEW.—T. M'Lean's New Gallery, 7, Haymarket.

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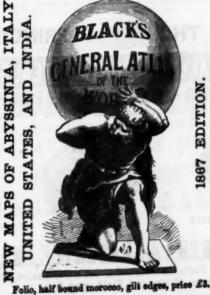
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 2. St. Mathwe, from the Stockholm Gospels.
 2. Grad Initial Page, from ditto.
 1. Surface Attendants, from the Pasiter of St. Augustine (Brit. Mus.).
 2. Life and Death, &c., from Bishop Leofric's Missal (Oxford).
 3. Initials, from the Vossian Pasiter (Oxford).
 3. Initials, from the Vossian Pasiter (Oxford).
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 3. A Page, with Zodiacal Signs, from the Satisbury Pasiter.
 3. A Page, with Zodiacal Signs, from the Satisbury Pasiter.
 3. A Page, with Zodiacal Signs, from the Gospels and Pasiter of Bouloges.
 3. St. Aldhelm and Nuns, from the Lambeth Treatise De Virginitals.
 3. Four Pages of Miniatures and Zodiscal Symbols, from Kisg Athelstands Prayer-Book (Srit. Mus.).
 3. Life and Death, &c., from Stabury Pasiter.
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 3. A Page, with Zodiacal Signs, from the Gospels and Pasiter of Bouloges.
 4. Betrayal of Christ, from the Rouen Missal.
 4. Salvator Mundl, from the Gospels of Trinity College, Cambridge.
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 4. The Crucifixion and Grand Initial, from Harleian MS. (Brit. Mus.).
 4. Allegorical Scenes, from the Tenison Pradentius (Brit. Mus.).
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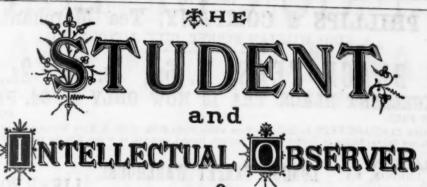
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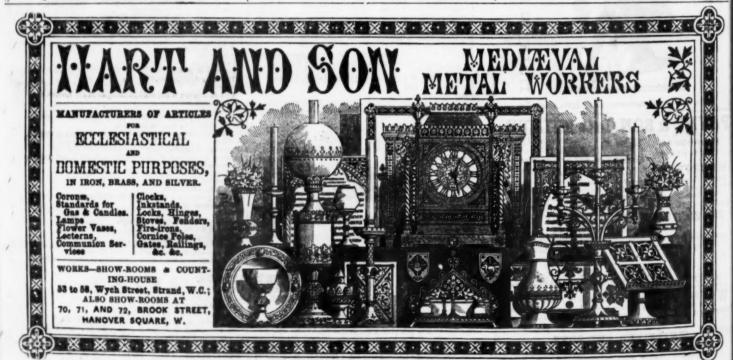
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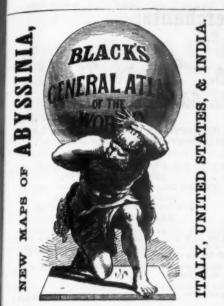
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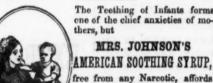
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Guirbains to this Exhibition will not be confined to Artists
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The Works of Art lest to the Exhibition have been received from all parts of Great Britain and Ireland, including numerous contributions from Her Majesty the Queen, and H.R.H. the Prince of Wales. H.M. the King of the Belgians, and H.R.H. the Galleries.

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Subscriptions for Season tickets will be received on and after the 6th of April, at the Exhibition Offices, by personal appli-cation, between 10 and 4, or by letter addressed to the Secretary; and at Mesrs. D. & J. Coinsghi & Co., Pall Mail East, London. The tickets must be paid for at the time of application, and they will be forwarded to the Subscribers from the Exhibition Offices.

By order of the Executive Committee, R. H. BRAITHWAITE, Secretary.

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he Works and Collection of the late Clarkson Stanfield, R.A.

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S. Cooper, R.A.; Pirates in the Mediterranean, by F. R. Pickers,
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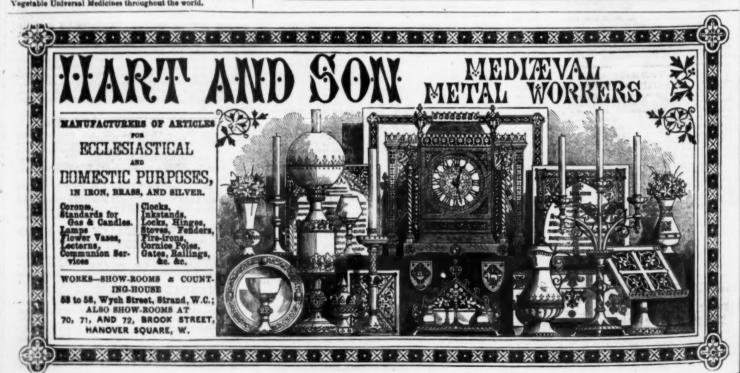


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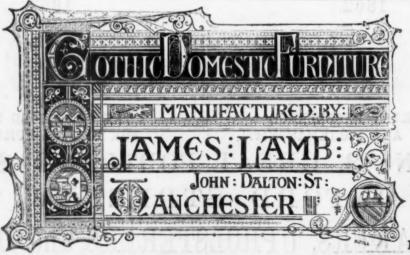
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LONDON: JUNE,

1868

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NO CHARGE will be made for the Exhibition of Works. Each Picture to have the Name of the subject on the front, either rities or printed in English, French, or German; also a Number o correspond with an invoice to be sent free by Post to the director.

All Works must be sent in not laier than June 6th, but to sellitate the preparation of the Catalogue, a List of Works insteaded to be shown should be delivered on or before May 30th.

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7. A sussession of the 18th century, including china, glass, metal worn, tapestry, &c.
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Orchestral performances take place daily in the central hall between half-past 2 and half-past 5 o'clock p.m.
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Terms of Admission:—Season tickets, entitling the subscriber to a non-transferable ticket, available at all times, except on four special days, two gainess; and every season ticket holder is entitled to purchase, for one guines each, non-transferable tickets for his children under the age of 21, if residing with him.
Single Admissions.—For the four days succeeding the opening each admission will be 5s., and for the remaining days in May, 2a, 6d.

2s. 6d. From the 1st of June the admission on Wednesdays and Fridays will be 2s. 6d., and on other days is., until further notice. The Exhibition will open daily at 10 a.m. (except on Wednesdays and Fridays, when it will open at 11), and will close at 7 p.m., until further notice.

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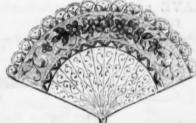
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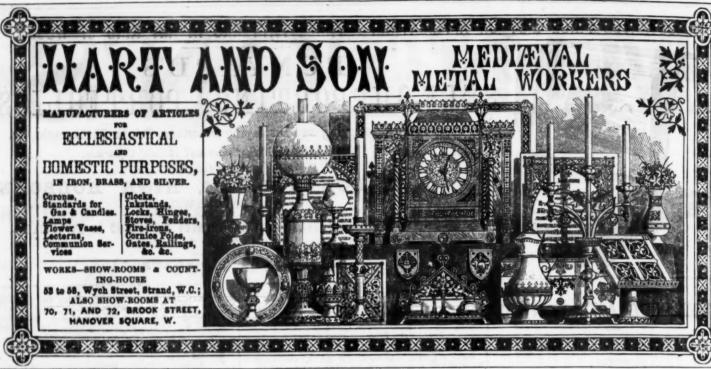
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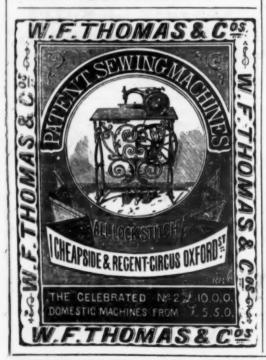


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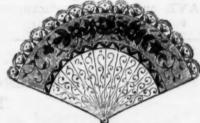
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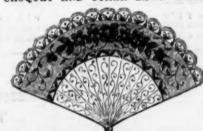
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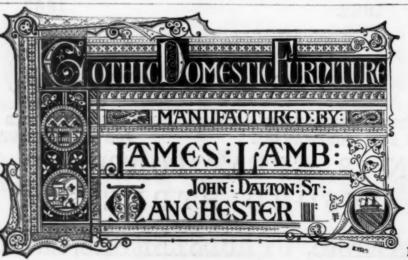
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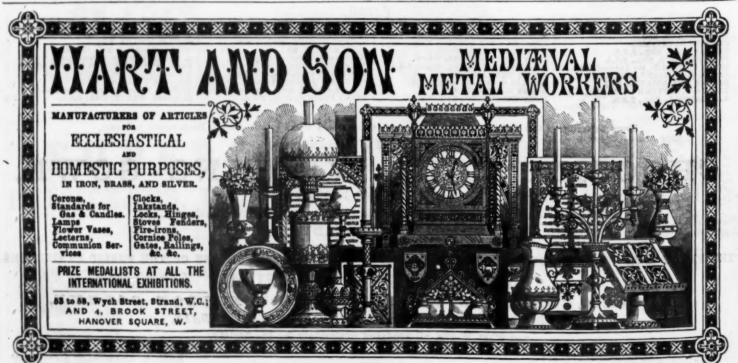
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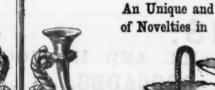
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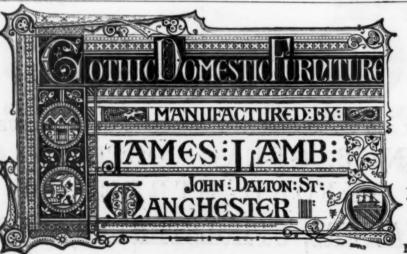
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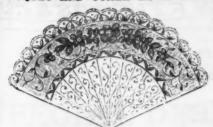
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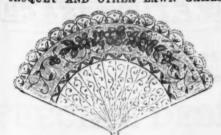
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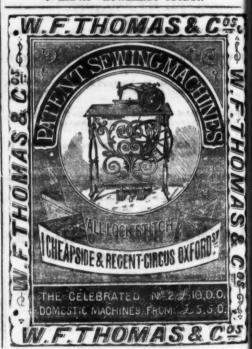
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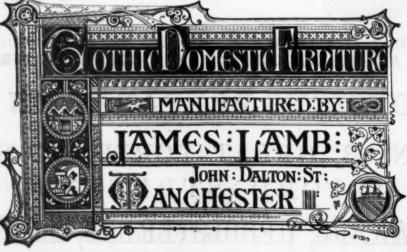
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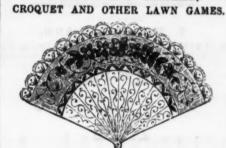
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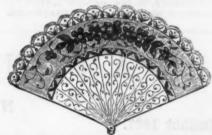
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